

The New Amberola **GRAPHIC**

*Winter
Number*

Deadline for
Next Issue:
April 10th

January, 1994
(Mailed Late)

Photo Essay - Home Grand Graphophone.....	3
Curiosity Corner - Mystery of the Rings.....	4
Our 1994 Contest.....	4
Rare Records - Which Ones Are They and Why?.....	5
Adventures in Collecting (Conclusion).....	6
Across the Editor's Desk.....	7
In Review.....	8
Notes from Last Issue.....	9
Reflections from the Grooves: The Case of the Scarlet Labels (Part 2).....	10
Wireless Age - "Will The Great Artists Continue?" (Concluded).....	14
Lyradion Ad.....	17
Blind Obsession: My Life with the Edison Diamond Disc.....	18
Obituaries.....	19

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January, 1994
(Winter)

The New Amberola Graphic

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Editor's Notes

Last summer it was floods in the midwest; then the earthquake in California, followed by prolonged sub-zero temperatures in the east. Some religious leaders have already taken advantage of the situation by proclaiming this is all a manifestation of God's punishment for America's sin and wickedness. The Pat Robertsons of this country are exploiting these natural phenomena to prey on the fearful by raising money and selling their books and video tapes.

We trust that the majority of GRAPHIC readers have level heads and don't fall for this fundamentalist nonsense. Americans in distress are better served by those who want to help their fellow man, and less by those who would use their diversity to further their own selfish and misguided agendas.

- M.F.B.

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wrong way!)

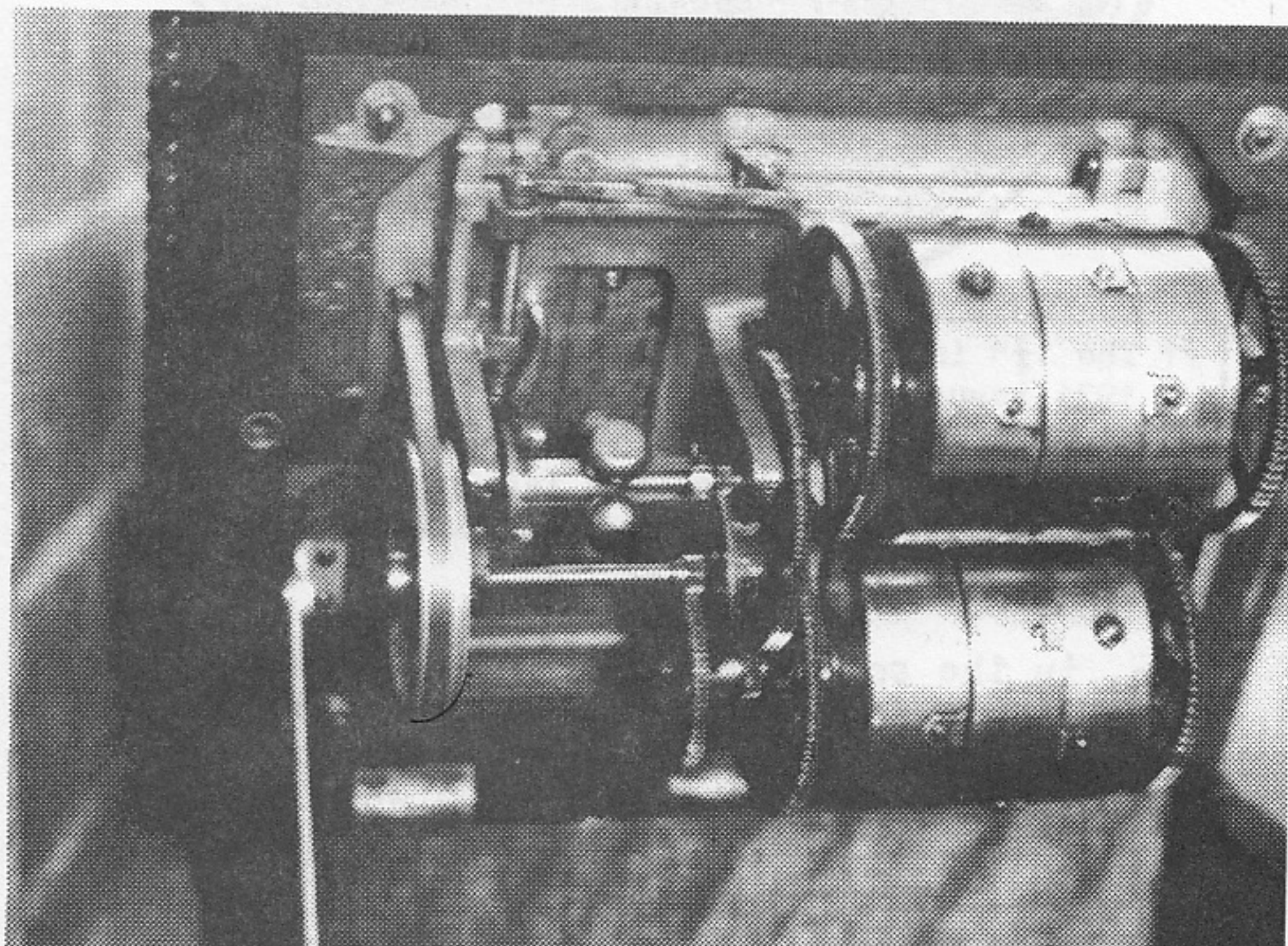
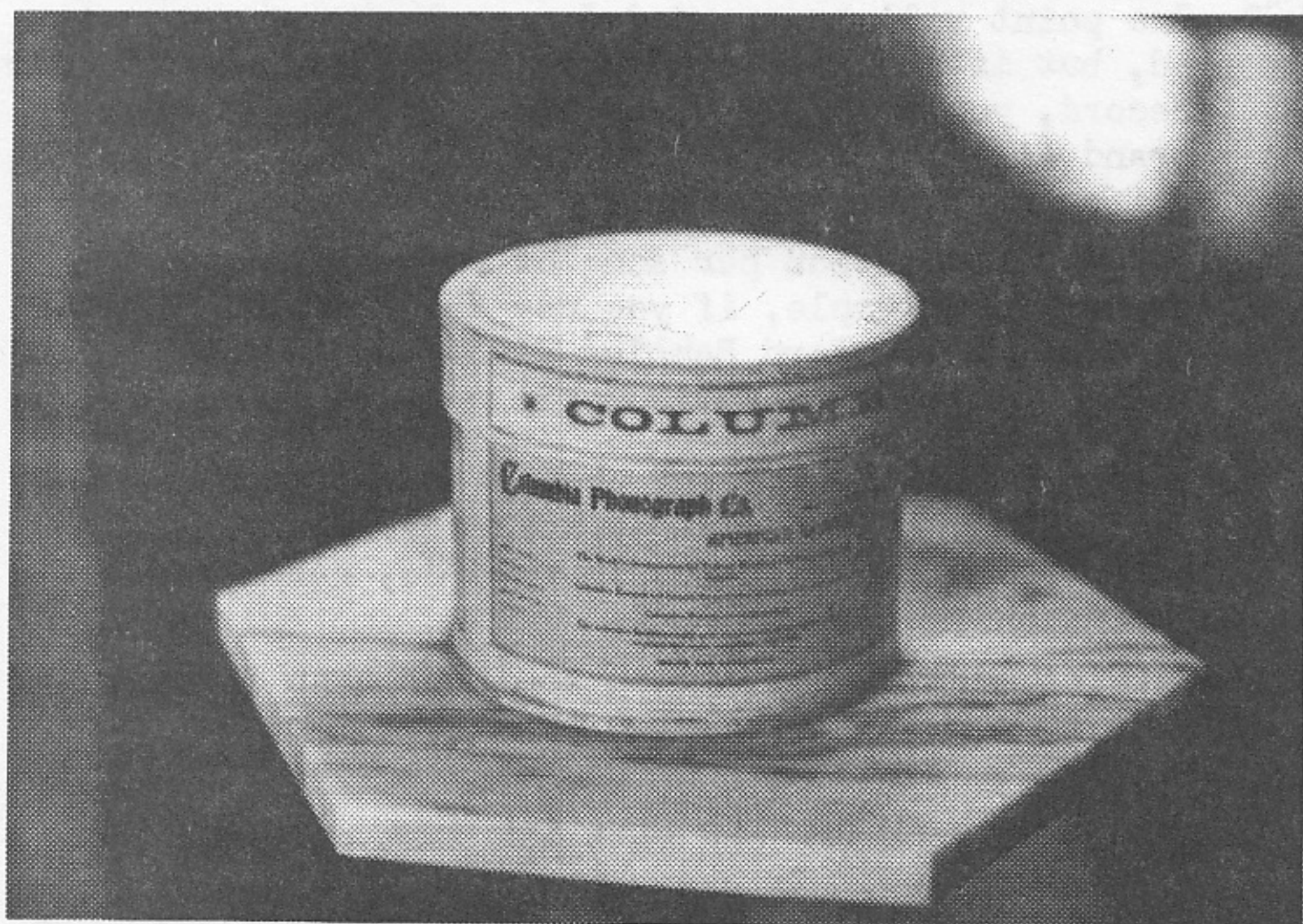
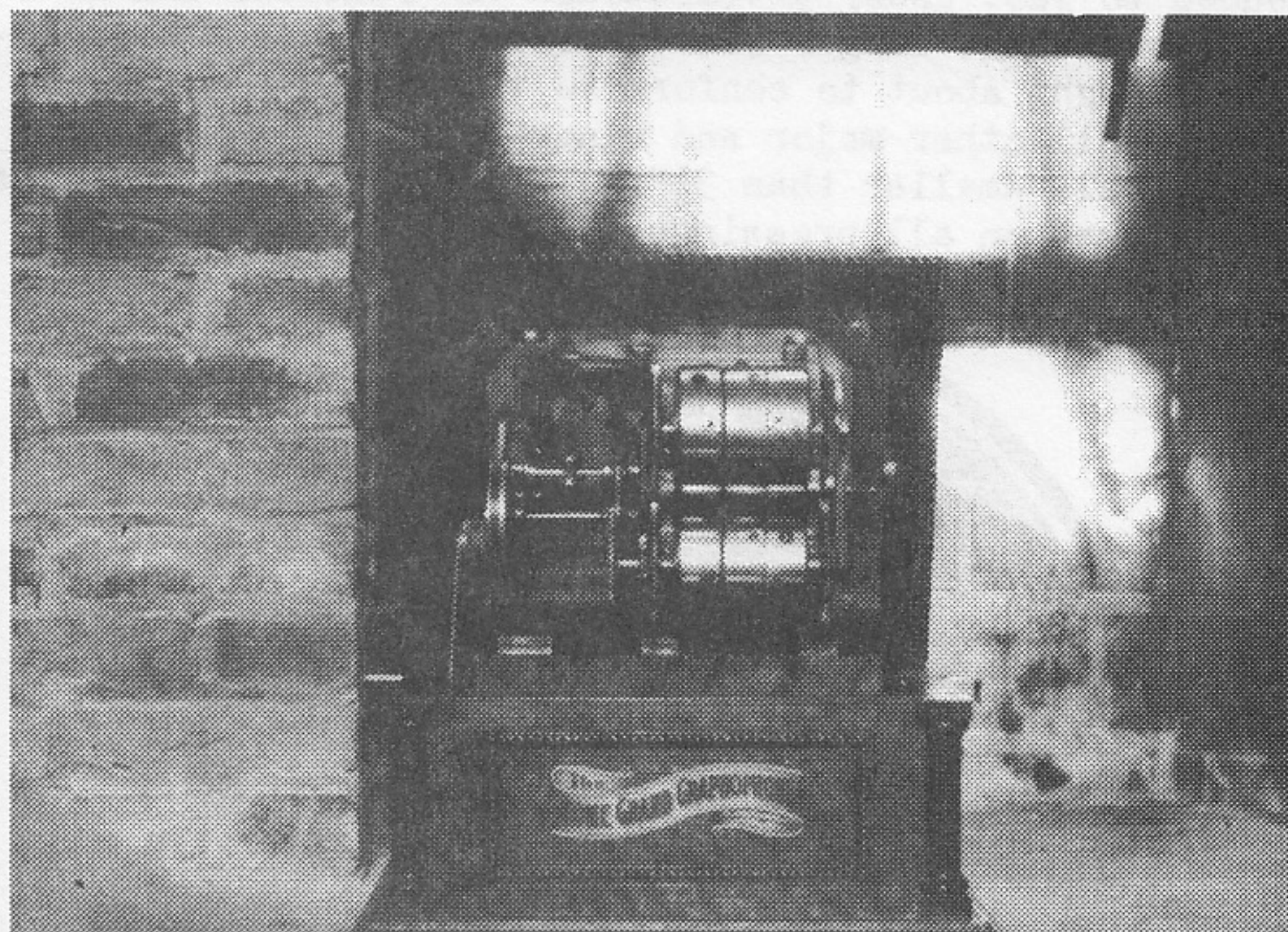
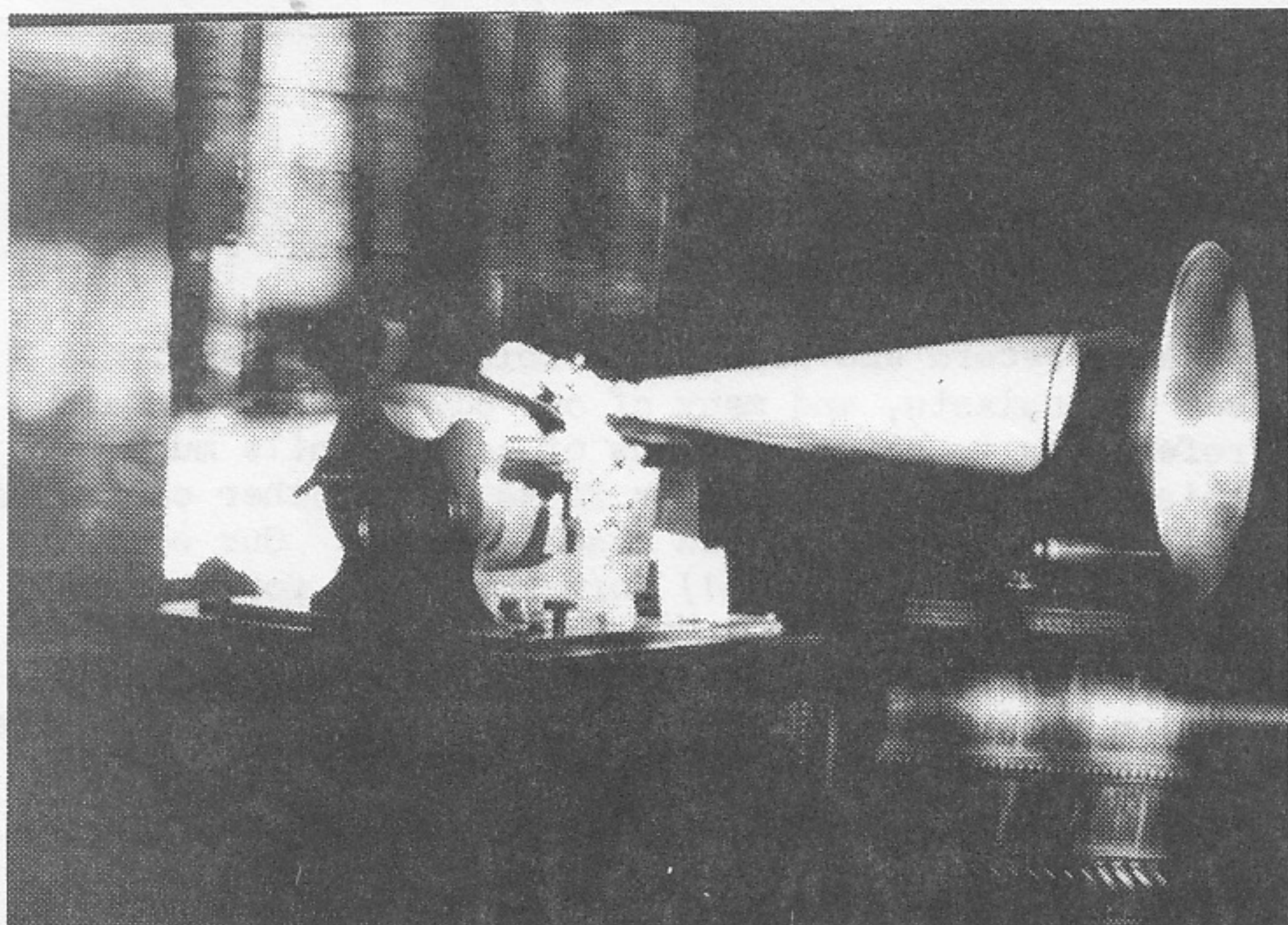
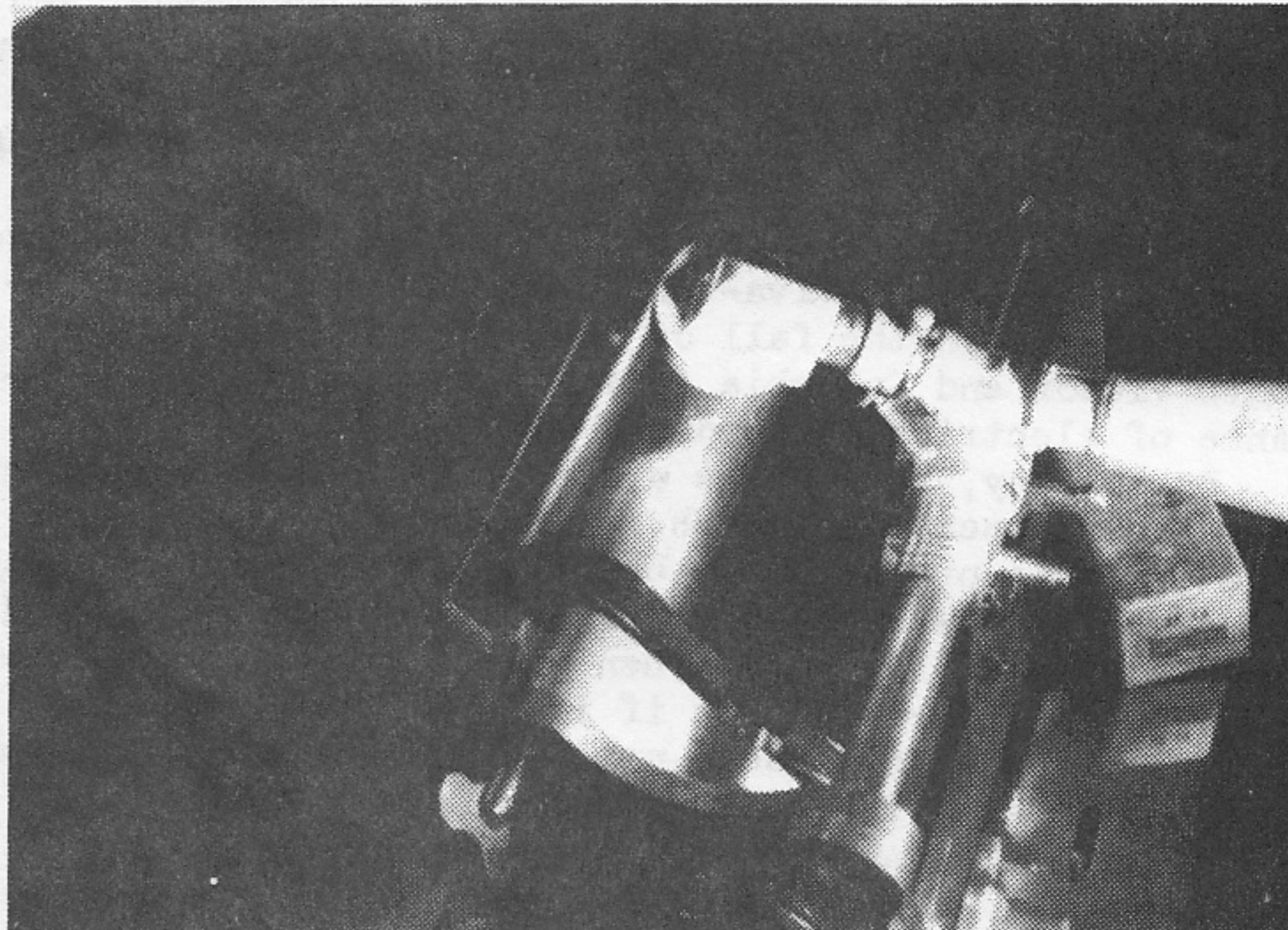
readers did not receive the last issue because they failed to notify us of a change in their address.

Don't let this happen to you! Let us know when you move (second class mail does not get forwarded automatically).

Photo Essay

3.

Mark Reinhart supplied photos of a "Home Grand" Graphophone with its giant six-spring motor and slip-on mandrel, enabling it to play both 5" and standard 2" diameter cylinders. Nearly 100 years later it is interesting to note that just one of these large cylinder boxes could be used to store over a hundred hours' worth of modern compact discs! For more information on 5" cylinder equipment, see the "Phonograph Forum" in issues 53 and 73. (Thanks to Tom Rhodes for passing these photos on to us.)



4. Curiosity

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The Mystery of the Rings

by Martin Bryan

Sortly after their introduction of electrical recording in 1925, Columbia switched to a black label with gold print, measuring $3\frac{1}{2}$ inches across. Beginning with issues of late summer in the low 400-Ds, an indented ring, approximately $1\frac{1}{4}$ inches across, began appearing on both sides of the records. While this ring appeared on all classes of records in both 10" and 12" pressings, it may not have begun this early on West Coast pressings, and it wouldn't appear in Canada for a couple of years. But since most Columbias of this era came from the Bridgeport, Conn. plant, this is when we'll consider the ring to have begun.

The next major change to the label was the introduction of the logos "Viva-tonal Recording" and "Electrical Process" in the fall of 1926 (low 700-Ds), when both Victor and Columbia formally announced the existence of electrical recording.

By the way, this seems a good time to try to correct the mispronunciation which so many collectors give to the Columbia process. We buy Viva paper towels and say "Vee-va"; Elvis Presley recorded "Viva Las Vegas," and everyone says "Vee-va." Then why do so many collectors pronounce "Viva-tonal" as if it were "Vye-va tonal"? If you haven't yet made a new year's resolution, please promise to say "VEE-va tonal" from now on!

Back to the labels. In the spring of 1930, low 2100-Ds, the size of labels on most 10" issues was reduced to just under 3" (although 12" releases continued to use the larger size). This reduction was probably brought about to conform to industry standards, as nearly all other major and minor brands were using paper labels smaller than $3\frac{1}{2}$ ". The $1\frac{1}{4}$ " indented ring was still used on all pressings. This is point #1 in the illustration below.



#1 The $1\frac{1}{4}$ " indented ring, clearly visible on this 1931 issue (actual size)

#2 Shortly afterwards, the indented ring moved near the outer perimeter of the label

Then, in the spring of 1931, low 2400-Ds, the indented ring expanded to about $2\frac{3}{4}$ " (or $3\frac{1}{4}$ " on 12" pressings). This wider ring pretty much coincides with the outer gold ring on the label (or just a bit inside it) and is indicated by the #2 point on the same illustration. Because of its coincidence with the gold

ring, a decent photo wasn't possible to obtain.

This same ring expansion may be seen on all other Columbia-controlled labels, such as Harmony, Velvet Tone, Clarion and Okeh. Incidentally, many Okeh repressings of the early 1930s used labels which had been printed in the 1920s. Therefore, these pressings bear the old $3\frac{1}{2}$ " labels, but have the wider indented ring, thereby indicating a spring '31 or later pressing date. There are probably some late pressings of some older Columbia numbers which also used up old $3\frac{1}{2}$ " labels still on hand.

A collector friend has recently gotten into the habit of saying "I don't know what it means, but it obviously must mean something" for just about every question I throw his way. I'm sure he would answer the same way when asked why Columbia changed the indented ring from $1\frac{1}{4}$ " to $2\frac{3}{4}$ ". And I think I've discovered the answer.

One day I was comparing an early pressing of a Ted Lewis record with a later one to see which was in better condition. I noticed that the later one was noticeably smaller in diameter. I went on to pressings in the 2300-D range versus those in the upper 2400-Ds and 2500-Ds. Same thing. Same thing with Harmony, Okeh, Clarion...even 12" Columbias. Those bearing the wider rings were always slightly smaller in diameter than those with the $1\frac{1}{4}$ " ring! (I also think these pressings are slightly thinner, but have no way of measuring this.)

While I had discovered that the wide ring seemed to start in the low 2400-Ds, I found a narrow ring pressing as high as 2551-D. And yet, it was consistent in its being slightly larger in diameter than all its neighbors.

(Cont. p. 9, left column)

Our 1994 Contest

"How Many Cars Can You Find?"

Many record and phonograph collectors are also old car enthusiasts, and many of our old records contain references to certain brands of cars. While much of this field was dominated by Fords, many other common as well as obscure names can also be found. Our contest this year will (we hope!) form the basis for an article in a future issue. We ask all interested parties to participate, whether in the spirit of heated competition or just to contribute to the pool of data. Here are the rules:

1. Jot down the line of the song or recitation containing car name(s); include title, artist and record number.
2. One point will be awarded for every brand name cited, but if it appears more than once on a particular record, you get just one point. However, the same brand (i.e., Ford) may be used more than once for different citations.
3. Only one rendition per song or recitation may be used. For example, if you use the Columbia version of "The Little Ford Rambled Right Along," you may not use the Victor, Edison, Silvertone, etc.
4. Only pre-1936 commercial phonograph records may be used, and only U.S. auto brands may be cited. No advertising records, custom records, radio transcriptions, etc.
5. Entries must be postmarked no later than April 30. That gives you plenty of time during these cold evenings to search around and add to your list!
6. Winner will be the one with the most number of brand name citations. In case of tie, duplicate prizes will be awarded. Prize will be a gift selection of items from Maple Grove Farms of Vermont.

RARE RECORDS

5.

Which Ones Are They And Why?

by Larry R. Jeannette

For years I thought that the definition of a rare record was one that wasn't in my collection, but when I started doing research on record sales I started to realize that there was a reason that I couldn't find Eldridge Johnson Victors and 23,000 series Victors in every stack of records that I picked up.

RECORD SALES

During 1901 and 1902 Victor had record sales of, 36,965 and 256,908 units. Sales were never less than 1,696,296 units up through 1941. Sales kept climbing until peaking at 54,920,855 in 1921. 1922 and 1923 show record sales under 40,000,000 and an increase of just over 40,000,000 in 1924. Sales in 1925 again declined to a post war low of under 30,000,000. Sales for the years 1926 through 1929 were in excess of 30 million per year with a decline to approximately 17 million in 1930, 7 million in 1931, and 3,119,049 in 1932. Of the 3,119,049 records sold in 1932, 812,862 were of the 23,000 series. The recordings from 23,250 through 23,722 break down as follows:

Country - 701,881 Blues - 29,255 Jazz - 55,320 Gospel - 1,684 Sermons - 460

Of the 701,881 country recordings Jimmie Rodgers sold 345,582 and the Carter Family sold 130,118. The total being 475,700 that is approximately 68%. Country sales (less the Carter Family and Jimmie Rodgers) totaled 226,181 units.

The analysis of the data concludes that the race and country recordings of 1932 - 1935 are the rarest group of recordings.

Note: Record sales data on other record labels was not available for analysis. For this study it is assumed that the ratio of Jazz Vs Pop Vs Country Vs Blues, etc. is similar to the ratio in this study.

CONCLUSION

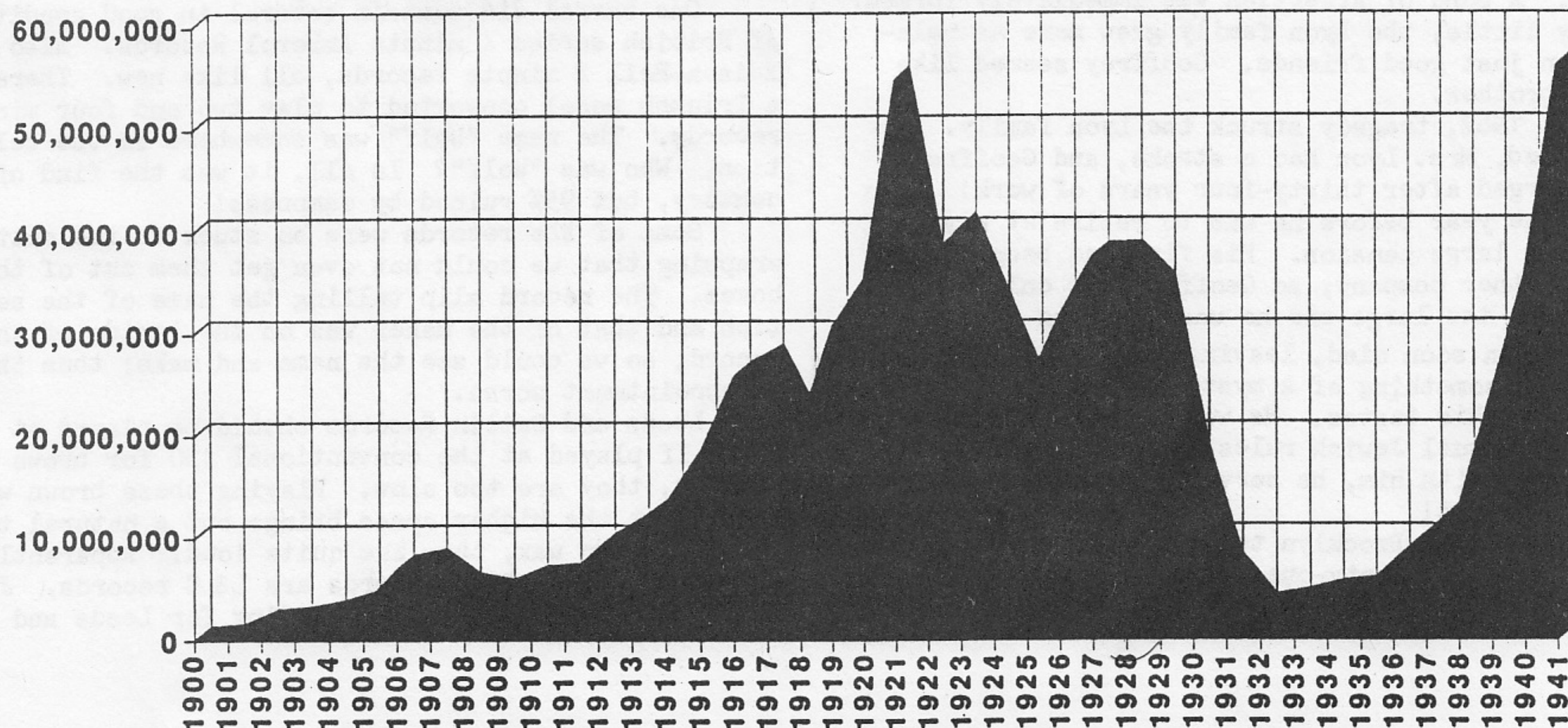
The rarest grouping of records are the Jazz, Blues, and Country (excluding Jimmie Rodgers and The Carter Family) records that were recorded 1932 - 1935. Note: This comparison extends to the personality area with the 1933 Jolson Brunswick recordings 6500, 6501, and 6502 being three of his rarest. If you enjoy the music from this period start looking for the LP and CD re-issues. If you don't and are expecting to find the original recordings in someone's attic you may win the lottery before you find the records and you still will not have heard the music.

Note:

1. Annual Sales from "The Collectors Guide To Victor Records" by Michael W. Sherman 2. Race / Western sales from 78 Quarterly Vol. 1 No. 5

Victor Record Sales

Grand Total - Black Label, Red Seal, Bluebird, And Misc.



Adventures in Collecting

by L. Brevoort Odell

- Part II -

Right around the corner from where I worked was an antique dealer named Ben Kaplan. He handled records and I became a small but steady customer. In good weather he kept a book counter outside of his little store and told me that people would apologize for buying only a few books or magazines from his stall, at 5¢ each. "They need not apologize," he told me. "They pay my rent!" he added.

Benny was quite a character. He said that on his wedding day he had just gotten false teeth which were hurting him, so he told the Rabbi to hurry up the service and not draw it out. He wanted relief. I do not remember ever getting anything rare, except a Berliner machine and records. The Gramophone would not run until I had a new gear made for it. There were 27 teeth in the stripped gear, and it took a fine craftsman to reproduce it.

It was at Benny's that we met a certain Geoffrey Lyon who became one of our dearest friends. I saw this sedate gentleman who stood out like an aristocrat, but did not think he noticed me particularly.

Ben had introduced us to one another, and said how deep I was into cylinders. Geoffrey seemed distant and cold to me. I was greatly surprised when I received a phone call from him in a few days. He asked whether or not I would be interested in a lot of two minute records free. Of course my answer was "yes." I wondered why a stranger would offer records to me free.

We went to his apartment on 86th Street, Manhattan, as directed. The apartment was refinement itself. His mother was a dignified and lovely Jewish lady. Geoffrey had never married nor was brother, Herbert, married. Geoffrey had a collection of rare operatic disc records which was one of the greatest in Manhattan.

The cylinders had been given to Geoffrey. He had taken the "B" series (operatic) two minute records and was keeping them. The phonograph was a "Home" model with a case I had never seen the likes of, as the inscription of it was printed in red. I never saw another.

Mrs. Lyon's name was Flora, and my wife's was Florence. A bond of affection was immediately formed. Little by little, the Lyon family grew more as relatives than just good friends. Geoffrey seemed like an older brother.

About 1962, tragedy struck the Lyon family. Herbert died, Mrs. Lyon had a stroke, and Geoffrey was discharged after thirty-four years of work! This was just one year before he was to retire at sixty-five with a large pension. His firm had been bought over by another company; so Geoffrey got only a small pension, not the large one he was counting on.

Mrs. Lyon soon died, leaving Geoffrey all alone. Geoffrey was something of a mystic: very serious and particular in his tastes. He was a good cook and disregarded the usual Jewish rules about eating. At one dinner we had with him, he served pork chops, with ice cream for dessert!

We moved from Brooklyn to Branchville, New Jersey in 1951. We made twenty-one trips to transport all our records safely to the little run down house we bought.

The price was \$4,300.00! It took us two years of work to make it livable. It is now appraised at 124,000.00.

I am skipping around in dates. Back to Geoffrey. He said after his mother died that his apartment was our "second home in New York." He died of heart failure in 1973.

Now, back to early 1940. Ben Kaplan had moved to a larger store near to Madison Square. One day in his new store he pointed to a cabinet of cylinder records and said that I could have it free. "Just get it out of my way," he said. I looked over the records and found them in fine condition, but they were duplicates of selections I already had -- all but one. Taking the record off its spindle, I held it up and asked Ben if he knew what it was. He said he did not know. "It is by Caruso," I said. "Very rare."

Ben pondered for a minute, then he said, "For your honesty, you can have it for two dollars." It was the first Caruso I had ever seen. Years later I found another, cracked and full of mold. They were "Anglo-Italian" records, probably made by Pathé.

During World War II, I was employed by a defense plant where I had been since 1932. In 1941, I was promoted to foreman of the blue print department. We were making confidential blue prints for the navy, and I was automatically deferred; but working conditions were rigorous, starting at 8:00 A.M. to midnight, seven days a week.

Before the long hours had grown so demanding, it seems that I must have had some time off and went to Ben's store. He may have phoned me in advance, but he had come across a barn full of cylinders in New Jersey. He estimated there must be over a thousand in the lot. He wanted fifty dollars for the lot. Of course, I wanted them. He had brought a few to the store. There was some wartime condition that did not allow a private car to be used to haul things. Remember how you had to paint the upper half of your headlights black?

Anyway, he got the records to our home in Brooklyn. There were barrels of them. A friend asked whether our dining room was now our shipping room. She did not know us well, but the room was cluttered up. Unpacking one barrel, we found a few "B" opera series in only fair condition. Digging further, we hauled out badly spotted brown wax records. Barrel after barrel contained brown wax records in fair to completely molded condition! Names such as "Leeds and Catlin," "Oxford," "Universal," "U.S. Phonograph," etc. were among them. A find of brown wax such as you might dream about, but all ruined! There were twenty-seven "Francisco" records, only three playable, and even those were partly spotted.

One barrel did contain several in good condition of British series 4 minute Amberol Records. Also some Edison-Bell 2 minute records, all like new. There was a Triumph model converted to play two and four minute records. The name "Wolf" was somewhere in the collection. Who was "Wolf"? In all, it was the find of the century, but 95% ruined by dampness!

Some of the records were so stuck to the cotton wrapping that we could not even get them out of the boxes. The record slip telling the name of the selection and that of the maker was on the inside of the record, so we could see the name and make; thus the disappointment worse.

Leeds and Catlin Records should be played at 180 RPM. If played at the conventional 120 for brown wax records, they are too slow. Playing these brown wax records at the higher speed brings out a natural tone, and for brown wax, they are quite loud. Apparently all Empire State Band records are L&C records. John Young told us that anyone recording for Leeds and



Catlin was closely watched and could not see the recording machine. Everything was screened off. There was an air of mystery about the whole business.

Leeds made a good disc record and may have tried to market molded cylinder records. In my collection was a cylinder that resembled an Edison two minute record. The name of the selection and number of the record were printed in red in the same style as Edison. Milford Fargo thought that this record might be an L&C. There was no announcement or any means of telling the make. If any other collector has information on this record, please contact me.

To end this long article, let us go to 1946. I was out when a gentleman came to our house and asked my wife if I wanted to buy an Opera model with a lot of Blue Amberol Records. She said she did not know, but please leave his name and address. When I returned, I said to my dear wife that we did not have an "Opera," and that I surely wanted it if the price were not too high.

I got in touch with Mr. A (I do not remember his name) and made arrangements for us to see the machine. He wanted \$20.00 for the whole lot. We soon were able to see him and found out an amusing story. His family did not wish the Opera in their living quarters so had made him put it down cellar. He had rescued the mahogany horn from the coal bin. It was a beautiful mahogany model and the horn was not damaged from its narrow escape. The records were also fine, with several that were not duplicates of ones we had.

The family included his wife and a daughter of about twenty. They were pleasant enough to us, but you could see that they thought Mr. A was a little batty. The truth of the matter was that he was a born humorist. He told how he would go bathing at Coney Island wearing a straw hat. Sometimes he would leave the straw hat floating, letting others think someone was drowning. He was a kind looking gentleman and very likable.

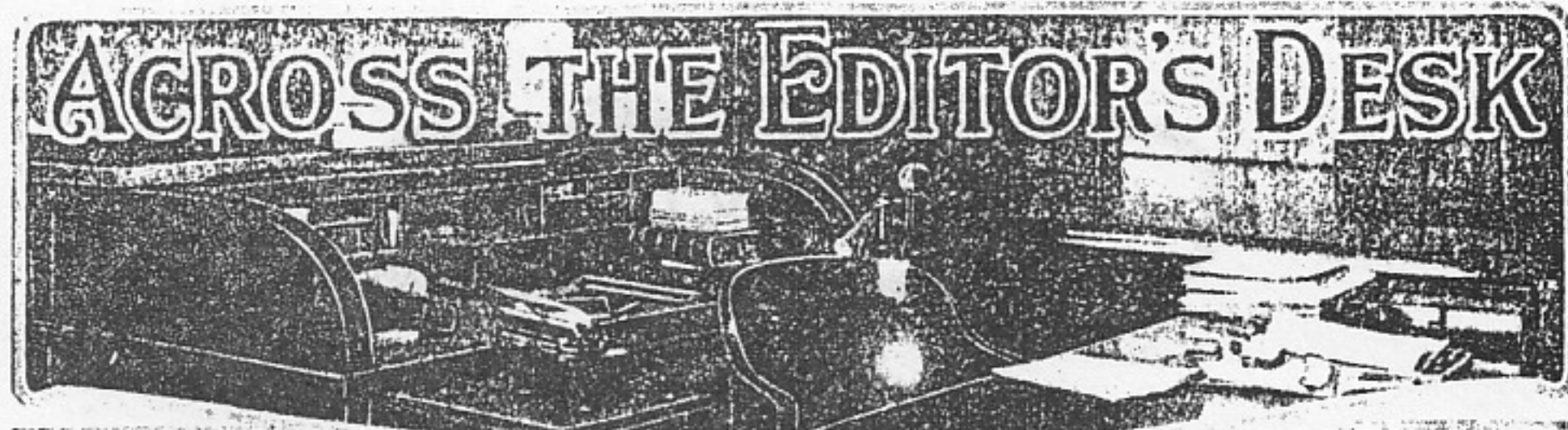
Years later, we received a note from the family saying he had died, and they wanted the machine back. Perhaps I was unkind, but I considered that if the Opera model had not been good enough for them in his lifetime, they could do without it now that he was no longer living. I wrote a reply that the machine was no longer available. I have not lived to regret my decision.

There are many more memories that I could recall: "Decker's Folly," the peculiar Mr. and Mrs. Holt, etc. But they will have to wait until another time.

Oh yes; I finally found "Take Me Out to the Ballgame" and "With Shot and Shell March"!

* * *

Mr. Odell may be contacted c/o Methodist Manor, P.O. Box 142, Branchville, N.J. 07826.



From time to time we receive questions, the answers to which we feel will be of general interest to our readers. We will print these questions and answers as space permits.

Q: I have 2 copies of Victor #16060, Hosanna (A) and Holy Night (B). One is old style label showing single face numbers 5014 & 5279 by Harry Macdonough. The other is newer style label with Lewis James. They are definitely separate performances and not a mislabel. I am curious how or why these two separate versions came to be issued with the same catalog number. -J.C.

A: Every so often Victor would re-record selections in their catalogue, but they would usually retain the original catalogue number. The reasons for re-recording were either for replacing worn-out masters or for upgrading (or modernizing) the recording. One such as #16060 was a "standard" selection that remained a constant seller for nearly twenty years, if you take the two original one-sided issues into consideration. It was probably re-recorded in the early 1920s by Lewis James because Macdonough was doing little or no solo work.

Remakes are not quite as noticeable when they were done by the same artist, as in the case of "Fairest of the Fair" by Sousa's Band on #16777-B. There are no less than four different masters which were used over a span of some fifteen years, or so, under this same catalogue number. However, many times the original singer or player was not available, was no longer performing, or had even died. I suppose that Victor retained the original catalogue numbers to keep things simpler for their dealers. As new versions came from the factory, they were simply added to the inventory of the previous version. Victor continued this practice until 1925. Vernon Dalhart's electrical remake of "The Prisoner's Song" seems to be the last significant remake to be assigned its previous catalogue number.

Sometimes these remakes are quite uncommon, since they were made near the end of the acoustic era and were then replaced. One of the best sellers from the acoustic list was:

#16008 - Beautiful Isle of Somewhere - Harold Jarvis
Christ Arose - Haydn Quartet

This particular coupling turns up over and over. Sometime in the early 20s, however, it was remade by Henry Burr/Shannon Quartet. While it has little collector value, this remake is surprisingly uncommon.

Of course, Victor was not the only company to do this. Edison began remaking many of their 2-minute cylinders with the new molded process in 1902, and many retained their original catalogue numbers. In their early years, Columbia was known to have many versions of a particular title (both disc and cylinder) which used different artists but retained one catalogue number. And again a little later, the big companies remade some of their better sellers replacing the piano accompaniment with an orchestra. A good example is David Bispham's "Danny Deever." It exists with both piano and orchestra accompaniment, but both appeared as A5021.

This is just scratching the surface. When the subject of remakes and alternate takes is considered, one begins to realize just how complicated record collecting can be!

IN REVIEW

Sylvester Ahola, The Gloucester Gabriel, by Dick Hill

This versatile trumpeter, a pioneer during the rise of the dance band in the 1920s, has received short shrift from many American collectors because his name is not well known. And yet in and around New York he was known and respected as one of the most competent and reliable musicians. He played with Paul Specht, Sam Lanin, Peter Van Steeden, among others, and can be heard on some recordings for Okeh, Edison, Columbia, Cameo, Pathé and Perfect. A memorable job was playing with the New Yorkers, whose personnel included jazz giants Vemuti and Lang, Adrian Rollini, Frank Trumbauer and Bix Beiderbecke; alas, this short-lived group recorded just a few sides, but without Ahola.

Although his U.S. recorded output during the middle 1920s was somewhat limited, Sylvester Ahola is much better known among our British counterparts after he relocated in England in 1927. There he made countless recordings for Edison Bell, H.M.V., English Decca, English Zonophone, and several others. Among the orchestras he played with in British sessions were those led by Ray Noble, Bert Ambrose, Carroll Gibbons, to name a few. During this period of Americans visiting Great Britain, he was called on to accompany such leading stars as Sophie Tucker, Paul Robeson, Jack Smith, Morton Downey and the Duncan Sisters. He can also be heard in accompaniments for Peter Dawson, Stanley Holloway, Noel Coward and even Gracie Fields. It was also in England that he waxed some beautiful trumpet solos for Zonophone and Decca.

When Ahola returned to the U.S. in 1931, recording jobs were not as plentiful; nevertheless, he did return to some studio work (Brunswick, Victor, Crown and A.R.C.). He was also kept busy with radio broadcasting. One historic job was playing with Carl Fenton for Bing Crosby's early Crema Cigar programs.

Dick Hill tells Sylvester Ahola's story, from his birth to Finnish immigrants in 1902, to his rise in the music field, to his retirement to his native eastern Massachusetts. The biography is full of personal anecdotes, including many dealing with recording sessions. There is a detailed discography of just over one hundred pages, plus several valuable photographs.

Today, at age 91, Sylvester and his wife of 67 years, Saima, are justly proud that his story and recorded legacy have at last been documented. Sylvester Ahola, The Gloucester Gabriel is approximately 230 pages, large format, and available from Scarecrow Press, P.O. Box 4167, Metuchen, NJ 08840, or through your book store. It is a most welcome addition to any reference library on great American musicians.

Masters of the Xylophone: George Hamilton Green and Joe Green (CD and cassette)

How many of us take the Green Brothers for granted! After all, they were enormously prolific, their records still turn up regularly, and collectors for the most part do not think of the xylophone as anything more than an ensemble percussion instrument. It takes a collection such as "Masters of the Xylophone" to make us realize that the brothers, especially George, were musical geniuses. Both were gifted composers as well as virtuosos on their instruments.

This new collection features twenty selections,

mostly solo performances. It begins with seven numbers composed and played by George Hamilton Green, with piano accompaniments by Frank Banta. These are lively intricate pieces with titles such as "Ragtime Robin" and "Chromatic Fox Trot." His "Jovial Jasper" is a clever bit of syncopation and includes some 3/4 and 4/4 tempos intertwined. Joe Green gets to be featured with some of his compositions as well, but it's definitely George who receives the greater share of the spotlight in this collection. Of special interest is his recording of "One Fleeting Hour"; the entire performance is George playing an elaborate obligato to the orchestra's melody.

Although the xylophone has been sadly neglected, there is some renewed interest in it as a solo instrument. Students and collectors alike will find this collection a real eye-opener, as the brothers Green literally "wrote the book" on this once popular instrument. See Xylophonia Music's ad elsewhere in this issue for ordering information.

Adelina Patti: Queen of Song, by John Frederick Cone

John Cone tells the life and times of one of the most fantastic of 19th century sopranos, Adelina Patti (1832-1919). Her story is one of constant success from the very beginning, beautiful clothes and jewels, private railway cars, and vast sums of monies. Patti made her debut at the age of eight in New York City. She last performed in public at the Royal Albert Hall, London, sixty-three years later.

Cone weaves his tale with excellent insight into the Golden Era of Opera. The reader obtains a full understanding into the public and private Patti. She was married three times. Her last husband, Baron Rolf Cederstrom was twenty-eight; Patti was fifty-six. It was with her second husband, tenor Ernest Nicolini, that Patti bought her castle, Craig-y-Nos. The castle boasted among many novelties electricity and a large Welte orchestrion.

Well-written, this biography contains many rare photographs of Patti, family members, the castle, and a complete listing of all her performances. There is a definitive discography written by William Moran. This is a must for any collector of operatic recordings as well as any lover of 19th century opera.

Adelina Patti: Queen of Song is 400 pages and is published by Amadeus Press.

--Dennis Ferrara

The Grand Tradition: Seventy Years of Singing on Record - 1900-1970, by J. B. Steane (Second edition, 1993)

Steane first published the above in 1974. The book deals with operatic singing and historical recordings and vocal interpretations. It is one of the finest books on the subject covered. The second edition is most welcomed; however, little is actually added to the book text. The chapters' titles are an open invitation for the opera lover and record collector to learn more about singing and include: The Old Order; The Golden Age; New Time, New Gods; Good Deeds in a Naughty World; American Talent and Training; France: Years of Plenty; and Italy: Bel Canto con Forza. There are thirty chapters dealing with each aspect of operatic singing. Steane utilizes many fine examples throughout this reference book to prove a particular point. Golden names are plentiful here. Rare recordings are discussed in full. Pathé, G & T, Fonotipia, and other labels are examined and performances evaluated.

Well-written. This book makes for an excellent reading companion in listening to historical operatic performances of the past. 628 pages, also published by Amadeus Press.

--Dennis Ferrara

Edison Royal Purple Cylinders (cassettes)

Michael Payer's Definitive Transfers has come up with a novel approach by issuing a series of three cassettes featuring Edison's "classy" line of Royal Purple Amberol Records. Each volume contains five operatic arias on the "A" side, and five standard or concert selections on the reverse. The most prominent artists on Edison's roster were featured on this ill-fated series before it ended in 1921. Payer has chosen selections by Frieda Hempel, Anna Case, Arthur Middleton, Thomas Chalmers, Marie Rappold, as well as the five slightly earlier "direct" recordings by Alessandro Bonci.

The recordings are transferred acoustically, so that one has the same listening experience as the owner of some seventy-five years ago. Volume I even comes with a color reproduction of the Royal Purple box label, which the producer suggests framing. For further details, contact: Definitive Transfers, 550 Franklin Ave., Suite B-6, Hartford, CT 06114.

(cont. from page 4)

So now that I'd figured out what the different rings indicated, the next logical question was, "Why'd they do that?"

Well, up until 1931, Columbia pressings were just a bit larger overall than all other brands, especially Victor and Brunswick--their major full-priced competitors. While the average Victor was a shade under nine and seven eights inches, Columbias (Clarions, Okeh's, etc.) were about a sixteenth of an inch wider, and a hair thicker. I think this was just enough of a difference to make them too large for the majority of mechanical phonographs coming into vogue, from the mercenary tavern juke box to the majestic Capeharts and others for domestic use. I think this change in ring size was meant to indicate pressings which were compatible with any phonograph with a changing mechanism.

While most juke boxes were not equipped to play 12" records, most domestic changers were. Hence, the change in pressing dimensions for both 10" and 12" discs. Of course, this is all speculative theory at this point, as I've never read anything to substantiate it...and I would think there would be something somewhere in contemporary literature.

But here's an additional point to ponder: 16" radio transcriptions pressed by Columbia as late as 1934 or 1935 were surely never intended for use in changers. Not surprising, then, is the fact that I've never seen one with a wide indented ring. Even the Royal Blue pressing illustrated below, circa 1934, clearly has the old style 1 1/4" ring (label is reduced from its original 4 1/2" diameter).



Notes from Last Issue

Mirth Mack certainly sparked some interest among our readers -- especially those interested in 1920s personalities. Ross Laird informed us that there were ten titles recorded by Milton Charles on the March 19, 1928 session in Chicago, and that Mirth Mack was used on an additional recording: "The Man I Love," Columbia 1363-D. Interestingly, another Milton Charles side ("Japansy") appears not to have been issued here, but was released in Australia!

Then the reviews started coming in: "Sure sounds like Ruth Etting to me"; "I am convinced after listening to this recording, and comparing it to Ruth Etting's other recordings, that it is, indeed, Ruthie"; "Greatly enjoyed your piece on Mirth Mack. I agree -- it's Ruth all the way."

To counter this enthusiasm came: "I can say absolutely that Mirth Mack is not Ruth Etting. The tone of her voice is different, and her pronunciation is different"; and (referring to "The Man I Love") "The phrasing is different from Ruth Etting's."

Fortunately for all concerned came a letter from Bill Cappello, informing us that there really was a Mirth Mack! (And her real name was Mirth.) She was the wife of Roy Mack, who had been one of the early Mack Sennett Keystone Kops. He then went on to become a director at First National Studios and Warner Brothers Eastern Studios. When he died in 1962, Variety named his surviving wife as "Mirth, a former singer and entertainer." Mirth Mack died in Los Angeles in 1981

(cont. p. 14, upper left)

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The Case of the Scarlet Record Labels

RCA-Victor (Plaintiff)

vs.

Columbia and Decca (Defendants)

I would like to thank Dan Morgenstern, Director, Institute of Jazz Studies, Rutgers University, Newark, New Jersey for allowing me the use of the Institute's research facilities.

(Part 2)

Below is a continuation of the court transcript of RCA-Victor's suit against Columbia and Decca for using red labels. The case was heard before Judge John M. Woolsey on January 4, 1943.

In the first instalment of this case (see issue # 6) Victor established the fact that the Patent Office had granted them exclusive rights to red labels as early as 1904. We remind readers that Mr. Cooper was the lawyer representing Victor, while Mr. Taylor represented Columbia.

When we left the case in the last issue, Mr. Cooper had evidently held up a Decca record with a red label, stating that the consumer assumes, when he sees a red label on a record, that it is made by the plaintiff (i.e., a Victor Red Seal record).

* * * * *

THE COURT: I can see the word "Decca" as you show those things to me, as you wave them around in front of me.

MR. COOPER: Of course, certainly.

THE COURT: I should not think that the color red would necessarily be the nub of the case.

MR. COOPER: Then we have to go to the whole line of cases which I have set out in the brief, and if you will recall, there you will see that in every case to which I have called your Honor's attention the names were completely different, the trade names were as widely different as this, the manufacturers' names were wholly different, and there was only one question,

and that is the appearance, apart from the words.

THE COURT: What is your read trademark, is it "His Master's Voice," or whatever you call that little picture of a terrier?

MR. COOPER: That is one of the trademarks. There are a number of trademarks.

THE COURT: They are superimposed, so to speak?

MR. COOPER: Well, there is the dog listening to a phonograph - can't see that from here - and then there is the word "Victor."

THE COURT: Victor. Is the word "Victor" a trademark?

MR. COOPER: Oh, of course. And the words "Red Seal" and the red seal itself. There being so many trademarks on there, you cannot put a trademark notice after every one of them, and the printing is such that it is difficult to read this, but if you had a larger record and a magnifying glass, you would see underneath the dog and the phonograph the words "Registered" - it is trademarks registered. "Registratus" I think is the word to cover the foreign-speaking people. That notice is a notice in the plural. It does not specify just what they are, but these Columbia people have known what they are, and I will get to that now.

We say first, then, that this central fact will be proved by as many different means as we can, but coming out to the same place, when people hear the words "Red Seal Records", that means ours, and when they see a record with a red seal on it, their impression is that it is our record; when they read it, if they do read it, they can see that it is not, they got one of the defendants', but the cases on which we rely are those cases which are directed to people who identify things by appearance and not by the name, people who would not even know the word "Victor" or the word "Columbia," or "Decca," and they would simply know they had heard of red seal records, and they are getting the records--

THE COURT: I know, but there are so many different processes that a person who buys a record presumably goes through. I should suppose that when one buys it, and, after all, you sell the records for what comes off them, not for what they look like.

MR. COOPER: That is true.

THE COURT: And I wondered whether all these things were not just as important as your red color, that is all.

MR. COOPER: Buyers of records might be divided into about three classes. We might say "Discriminating" at the top; we might say the ignorant, the new purchaser at the bottom, who doesn't know anything about it; and we might put the rest, average buyers, in between.

According to the cases, as I understand it, this branch of the law regarding labels is designed primarily for those people at the bottom, people who are ignorant, who judge by appearance.

THE COURT: Then you are harking back to the old idea of the Fifteenth and Sixteenth centuries, when the job signs represented in some way the job inside; for instance, a tailor had a pair of shears, and so forth. So that you are really assuming a degree of illiteracy that seems to me perfectly extraordinary about people who want to buy records to hear.

MR. COOPER: It is not a matter of illiteracy, your Honor, so much as it is this: there comes a time, I suppose, in the life of anybody who is buying records, when he buys his first record; he does not know music; he does not know the names of companies that record music. He has heard, however, that Red Seal records contain fine music, and so he goes to the store to make his first purchase and he says he would like the Blue Danube Waltz, which he had heard somewhere, and he would like it on a Red Seal record.

THE COURT: It sounds as if you are describing

myself.

MR. COOPER: Well, I have spoken of a person who makes his first purchase of Red Seal records. Those who have made a lot of purchases of Red Seal records will very often do the very same thing. The very discriminating, of course, do not, they would probably go in and ask for music by some artist, naming the composition, and the people who played it, and probably he would sit down and play it there in the record store and decide what he wants. But there are a great many people who do not play the records, a very substantial number, who will ask either on the telephone or in the store for a Red Seal recording of such and such, and the man will wrap it up and give it to him. If he is a discriminating buyer, when he gets home, he realizes he has been imposed on, if he got this record, and probably would return it. If he was not discriminating, he might keep it and be imposed on, not realizing what he had. We will demonstrate that that is so.

THE COURT: "He that is robb'd, not wanting what is stolen, Tell him not of it, and he's not robb'd at all."

MR. COOPER: This red seal which Columbia has taken cannot be viewed in a vacuum, if your Honor is to see its true significance, because it is part of a larger picture. It is the most conspicuous part of the picture but it still fits into a general scheme of things, and by that I mean this: Victor had been using these Red Seal records, advertising, selling them that way for forty years or so. The Columbia has been in business a long time, too, and they have been making records of other colors, mostly blue. At the end of the year 1938, I guess it was, beginning of 1939, the man who had been with Victor Company in charge of their phonograph recording department went over to Columbia along with four other Victor people. There is nothing wrong about that, of course.

THE COURT: I was going to say, unless they had contracts of some kind.

MR. COOPER: Oh, no, they did not have contracts, and we do not charge any breach of contract, or that Columbia induced a breach of contract, but these men went over to Columbia with a complete knowledge of all the system under which Red Seal records had been built up and marketed over the years, and the first thing they did, particularly Mr. Wallerstein, who was in charge of it for Columbia, having been in charge for Victor, was to swap over the blue labels Columbia had been using for years, and go over to red, at the same time adopting, or just about the same time, at least a half a dozen other features which had been characteristic of Victor records, and Red Seal records, in particular --

THE COURT: Tell me some of those things. What are the half dozen?

MR. COOPER: I will name some of them.

THE COURT: Do not hold out on me. I want to hear everything from the beginning.

MR. TAYLOR: I do, too.

MR. COOPER: The plaintiffs for a long time have had some advertising slogans. I do not know that they are particularly distinctive, but at least they have been used by the Victor Company and only by the Victor Company. On these there are the words "The music you want when you want it." That appealed so strongly to Columbia that they thought they would like that, too, and they took that when they took the red seal.

THE COURT: That would not be a trademark or anything else. You mean the unfair competition?

MR. COOPER: Exactly, because it is one of those elements which is associated by consumers with the fine type of music which they had theretofore as-

6(a) and 6(b). The artists who had once recorded for plaintiff exclusively and who now record for defendant, Columbia Recording Corporation, together with the dates when said artists commenced to so record for said defendant, are as follows:

Bartlett & Robinson	Oct. 15, 1939
Budapest Quartette	July 1, 1940
Adolph Busch	May 8, 1941
Busch Quartette	May 8, 1941
Xavier Cugat	Oct. 8, 1940
Eddie Duchin	Mar. 21, 1938
Benny Goodman	July 17, 1939
Chicago Symphony Orchestra	Oct. 1, 1939
Bruno Castagna	June 10, 1940
Ray Noble	Jan. 27, 1938
Andre Kostelanetz	Apr. 7, 1938
Lily Pons	July 1, 1941
Rudolf Serkin	May 8, 1941
Lotte Lehmann	Feb. 11, 1941
Leopold Stokowski	July 1, 1940
Gregor Tiatigorsky	Oct. 1, 1939
Kate Smith	Feb. 14, 1940
Bidu Sayao	Feb. 1, 1941
Philharmonic Symphony Orchestra	Feb. 26, 1940
Minneapolis Symphony Orchestra	Oct. 15, 1939
Paul Robeson	June 15, 1941
Nelson Eddy	May 22, 1939
Westminster Choir	Dec. 1, 1940
Kolisch Quartette	June 15, 1940
Nino Martini	Oct. 1, 1939

RCA-Victor introduced this list of artists who switched to Columbia. Note that a few had actually left Victor before Columbia re-introduced popular records in 1939. They did this via its predecessor, Brunswick, but Victor neglected to mention this!

sociated with Red Seal records. For instance, we had also advertised for a long time, "World's Greatest Artists are on Victor Records." Nothing very distinctive about it, but we did use the words.

THE COURT: Of course.

MR. COOPER: We did use the words quite exclusively for quite a long time. They thought that was good, and they brought that out, "Now the world's greatest artists are on Columbia records."

THE COURT: In other words, the world's greatest artists have shifted over?

MR. COOPER: Probably have. Some of them had, perhaps.

So then we had had for a good many years a twin circle device, one containing the letters RCA and the other --

THE COURT: Intersecting circles?

MR. COOPER: Yes. That sounded pretty good to them and they took that at the same time they took the red seal.

THE COURT: Where were your intertwined circles?

MR. COOPER: We used that in almost all forms of our literature, letterheads, catalogues, record envelopes, supplements --

THE COURT: I mean, what appeared in the two circles?

MR. COOPER: They are pictured in our brief, your Honor, along toward the end. I think it is a little quicker --

MR. TAYLOR: Might I interrupt here to say that none of this is in the bill of complaint. It is something Mr. Cooper has thought up for his opening. None of these charges appear in the bill of complaint.

MR. COOPER: With respect to that statement, I beg to state it is in the bill of complaint and that Judge Leibell has already passed on it. We have said that the defendants deliberately adopted this red seal

with the intention of appropriating our good will, and under that allegation of intention we call your Honor's attention to these other matters which I am now describing, because, as Judge Leibell observed with respect to the hiring away of Mr. Wallerstein, for instance, that in itself does not mean much, but taken in context with everything else, it shows a clear intention; it could not possibly have been an accident; that this red seal was taken as part of a general pattern by which the defendants are trying to appropriate to themselves the plaintiff's good will.

May I direct your Honor's attention to page 84. Now as you see that printed clearly on that page, they do not have any similarity, I suppose, in the letters, but printed small and stamped in gold on the back of an album, as Columbia does, all you see is twin circles with something gold inside which you cannot read unless you analyze it very carefully, or perhaps get a glass, but the net impression of that twin circle Columbia used, to casual inspection is the same as created by our twin circles.

(2) At the same time Columbia hired from the plaintiff's employ the men most familiar with the "Red Seal" record business and put them in charge of the new Columbia Red Label business.

(3) Simultaneously Columbia adopted what they call "the twin circle symbol" (Answer Par. 44) in imitation of the twin circles previously used by the plaintiff since 1931, thus:



(4) Imitating the long-famous Victor slogan, "The World's Greatest Artists Are on Victor Records," Columbia proclaimed, "Now The World's Greatest Artists Are on Columbia Records."

(5) Still synchronizing with the adoption of the red seal Columbia adopted the letters previously used in the plaintiff's album sets of records to indicate the sequence in which the sides of the records were recorded, thus:

- M for records recorded for manual turning over on the phonograph;
- AM for slide automatic recording;
- MM for drop automatic recording (plaintiff previously used DM);
- E for educational records;
- J for children's records.

The "twin circle" controversy, from the original bill of complaint

* * *

THE COURT: Your circles do not overlap at all, do they?

MR. COOPER: No, but they are stamped with a metal die and when they are stamped with a metal die into something like this, for instance, the back of that, as Columbia does, then the words and the letters and the design become so small and so blurred that all you get is the impression of twin circles and something gold in the middle. That is another element. They did that within three days of the time that they took this red label of ours; and at the same time, we have been using a series of letters of the alphabet to distinguish different kinds of recordings, and that too is

spelled out in the brief in detail, and at the time they took our red label, they thought it would be good to take that, too. So they have taken simultaneously at least half a dozen things theretofore used by Victor, including the red seal, and they have done it at or about the same time, and they have done it through a former employee of our company, who knew all about it, and we call that to your attention, not that we ask relief against these other things specifically --

THE COURT: These obvious things, you would not need an employee to tell you about them?

MR. COOPER: No, but they could not possibly be an accident; it could not be an accident that they should simultaneously hit upon all of these things that they have all at once, and we think that there is substantial reason, when you consider these things all together, for believing that they have deliberately done it.

THE COURT: Well, I had a case, Corning Glass Works, that was a rather interesting case, and I really relied on a decision of Justice Holmes in the Supreme Judicial Court of Massachusetts, and that was really a case where there was a sort of conspiracy from the circumstances that helped the plaintiff out.

MR. COOPER: Well, we feel that that may be true here, that these surrounding circumstances show the intent, and I think in a case in this court, *My-T Fine Co. v. Samuels*, I believe, where the Court of Appeals had a borderline case before it, they did not know on the merits just what to do; they were in doubt about how it should be decided, and the decision was placed on the ground that there was a clear intention by the defendant. Judge Hand said "If it were not for this intention we should have some doubt," but it was that element of intent which was the conclusive factor in the case.

It was that element of intent which was the conclusive factor of the case.

THE COURT: And the intent was perfectly obvious.

MR. COOPER: By circumstantial evidence.

THE COURT: By these circumbient circumstances.

MR. COOPER: Yes; that is the way to put it.

There are a good many cases like that, I believe, where they copied only one element of the plaintiff's get-up or label that may lead to some question, but where they go all the way in so many things, then you can see a pattern there just like you would in a jigsaw puzzle. You take the pieces separately, they don't mean anything; but when you fit them together, you recognize immediately a general picture there. And that picture we think is present here, very clearly, by their intention.

Now, they have brought these records here as their "Quality" records. That, of course, has been one of the -- that is the thing for which Victor Red Seal records are most noted. They contain the very finest music which Victor and its artists are able to produce. And so the defendant was well aware of the "Quality" significance of that red label when they took it, and they took it for that purpose, stating that it is their "Quality" record, and they use the word "Quality" in larger type in some of these advertisements than any other.

THE COURT: There is any doubt about what they meant by it. I should not have thought that should constitute infringement.

MR. COOPER: Not by itself, it only enters into this general picture, one of the general elements. They tried to surround their red label records with the entire aura that surrounds Victor Red Seal.

Now in answer to that charge they have replied with what is essentially a Patent Office defense. They have said --

THE COURT: What do you mean? What is a "dubbing", if that is the term?

MR. COOPER: Dubbing?

THE COURT: Do you know what that means?

MR. TAYLOR: I think that is something that was - that is a very simple operation that means copying from an existing record. If you take one of the records that are on the market, you buy an electrical transcription, take the record grooves from this record and transpose them to another wax record and make another stamper, the sound grooves which are produced from that existing record, that is dubbing.

MR. COOPER: Well, that charge is not involved in this case, so far as I know. We have not made it. I am not aware that Columbia has dubbed any of our records. They have copied, as well as they can, the music as well as the label, and the whole aura under which it is sold. But that is something that I can come to only specific references, specific records as we go along.

I said that their defense is primarily a Patent Office defense. They say --

THE COURT: What do you mean by that? Tell me what that means.

MR. COOPER: Well, I mean by that, this: They say somebody else had used red before we did. They said they had it. Back in 1902 or 1903. Now, if they did, which they did not, but if they did, they abandoned it, because we asked them to stop and they did stop. It was a tempting color to them, and in 1908 they tried it again.

THE COURT: The nicest color there is in the world.

MR. COOPER: And again we asked them to stop, and again they did. Those facts we will prove to you by sworn statements of the president of Columbia.

THE COURT: What do you mean by that?

MR. COOPER: Affidavits in this court, filed back at that time. And it comes about this way: Along about the year 1904, as I recall the date, Victor had a suit against someone who was dubbing, as Mr. Taylor and as your Honor had said, dubbing some of its records, dubbing the music and the label, which was the Red Seal label. The defendant's name was Armstrong, as I recall. Victor brought suit against them. And one of the defenses was the same defense made here, that other people had used red labels.

THE COURT: That would be just like a copyright case. You could not take a thing and copy it direct. You could perhaps have the same person record the thing for you, but record them mechanically themselves. That would not be any wrong, I suppose. But of course you could not dub, as you call it. I should think that would be a thing that would certainly be a violation.

MR. COOPER: At any rate, the defense there was that Columbia was using a red label, and so why could not Armstrong, the defendant, use one. Whereupon the president of Columbia made an affidavit, in which he stated, We did use red for a short time, but Victor asked us to stop and we did.

Now, that was repeated again some years later. They tried it again, and again we asked them to stop and again we have a sworn statement from an officer of their company acknowledging that they would stop out of deference to our distinctive Red Seal and to our claim as made then of a prior right to it.

Down in 1937 the Brunswick Company, now owned by Columbia, was using a red seal and we asked them to stop and they stopped.

So that so far as Columbia is concerned, this company and its predecessors and its wholly-owned subsidiary, have known about this exclusive right we have claimed to Red Seal records for nearly forty years, and they have acquiesced in that over and over again. And so when they take the red seal now, as they did in

the past, and we object to it, they cannot say that they have done it without knowledge of our earlier rights and our earlier claims, because those claims have been repeated over and over and acquiesced in repeatedly by Columbia.

Now, they have also defended this case on the ground that others have infringed and they have acquired quite a substantial number of infringements of years gone by, and have pointed them out as a basis for arguing that we have acquiesced in them.

There is a curious thing about phonograph records, in that there are a group of people who particularly like to collect them just because they are rarities, like some people like to collect --

THE COURT: The Wax Museum?

MR. COOPER: -- stamps. Yes. Well, the older they are and the more rare they are, the more highly prized they are by these antiquarians, so that if you can just find the antiquarians and the dealers in these things, you can find an astonishing number of records that have been made over forty years, and of course in a business as successful as this Red Seal business, there are bound to be a perfect host of infringers and chisellers whom we have had to fight all the time. A good many of them we objected to and a good many of them stopped at our request. Most of them, however - I should say I think all of them died a natural death and are all out of business, all went out of business along about the time of the depression.

THE COURT: You were not responsible for their deaths?

MR. COOPER: No; but there was some reason to hope as these fly-by-nights would come into view that they would not last long enough to bring a lawsuit against them, and that expectation was amply justified.

Now, on the question of abandonment, in its broader aspects, as I understand the law now, it is not a subjective matter of whether you intend to abandon or whether you don't intend to abandon, but it is an objective thing that the courts are looking to. They are looking to find out the ultimate fact of whether the mark still indicates origin in the minds of consumers. Origin, under existing circumstances, as the Court of Appeals has said, circumstances existing at the time of trial --

THE COURT: That was an appeal from me, in which I was reversed, in the Dutchess Underwear case.

MR. COOPER: Yes, in the Dutchess Underwear case.

Next instalment: The court introduces the sworn deposition of one of those "fly-by-nights" of the pre-depression era -- Harry Gennett.



Arthur Fields

speeds home

to begin work

on our

1994 Contest!

(see page 4)

at the age of 83.

We are amazed and delighted by what our diverse readership can come up with!

Durium. Kurt Nauck supplied complete details for the mystery Crisco record mentioned on page 5: matrix 5108-A, Crisco Presents the Mills Brothers. 4" round.

Making a Talking Machine. Sorry we got the page numbers wrong in the notes at the end. This was due to a last-minute layout change, and they should have read "page 10" and "(page 9)."

Victor Salon Orchestra. Jim Cartwright adds these two sides from his collection appearing as custom recordings. They were evidently made for the composer, William H. Woodin.



The *America's Foremost* *Radiophone Review* June 25 Cents WIRELESS AGE

Will the Great Artists Continue?

Victor and Brunswick Companies Say "No" to Their Exclusive Performers—All Other Recording Firms Are Willing, Even Anxious to Have Their Stars Heard—Broadcasting's Effect on Phonograph Industry

By Ward Seeley

(Part 3)

We conclude this series of record and phonograph company attitudes towards broadcasting from the June, 1923 Wireless Age. Readers may be somewhat surprised by Edison's policy on the subject. Our thanks again to John Newton for providing these fascinating glimpses into the industry's early reaction to competition from radio.

"Radio Helps Phonograph Sales"—Sonora

Making Music More Popular Means Selling More Machines

THAT any new means of giving music to the public does not hurt the established branches of the music industry, but rather builds up a new clientele, is the opinion of the Sonora Phonograph Co. In consequence, it is observing the progress of radio broadcasting with close attention but without fear. J. Wolff, vice-president of the company, when approached by THE WIRELESS AGE for his opinion, prepared the following statement:

"Because of the fact that the radio brings varied entertainment into the home, the question has been raised by a great many as to whether it will have a material effect on the phonograph business.

"Radio today, despite its wonderful progress, is still in its infancy, and it is too early to be able to say with any degree of certainty to just what extent, if any, it will affect the sale of phonographs and records.

"There is what might be termed a precedent in this respect, however, and that is the effect the phonograph had on the piano, when the former was introduced. It is a fact that pianos are just as popular today as they ever were, and the phonograph has merely added another means of entertainment.

"The phonograph today has a definite place in the home. It enables you

to enjoy artists of the past as well as the present, and the upkeep expense is just what you wish to make it.

"Radio differs somewhat in this respect, as you are obliged to accept what the broadcasting stations are sending, and particularly with the musical entertainment. The only way to hear the world's leading artists as yet is through a phonograph and broadcast phonograph music compares very unfavorably with the original rendition on the phonograph. Furthermore the upkeep expense of radio is uncertain. It may be very high, and it may be very moderate, depending entirely upon how much it is used, and what luck you have with your tubes and batteries. The result you get from radio also depends en-

tirely upon your location and the character of the building you are in.

"In my opinion radio at present is having no perceptible effect on the phonograph business, and I cannot see where one will conflict with the other in the future. It is quite possible that ultimately the phonograph may be combined with radio, but the possibility of one superseding the other is very remote indeed.

"I do not think that radio has either hurt or helped the phonograph business in any material way, but between the two I believe it is possible that it may have furthered the sale of phonograph records to some extent.

"At this time I cannot see any way in which the phonograph manufacturer can co-operate with the radio manufacturer to mutual advantage—eventually the two might work out in combination, but experience so far has proved that the phonograph dealer is not the outlet for radio, but rather the electrical dealer. Radio requires a knowledge of electricity, and is a much more complicated proposition than the phonograph, and before it can be handled successfully by the phonograph merchant he must have the necessary education and organization for the purpose."

The Sonora company, as most people know, manufactures phonographs only, and does not make or sell records.

SONORA

"Radio at present is having no perceptible effect on the phonograph business, and I cannot see where one will conflict with the other in the future . . . The possibility of one superseding the other is very remote indeed."

Phonographs did not injure the sale of pianos, as some thought they would, in the beginning. Anything that increases the public's use and appreciation of music is a good thing for all branches of the music industry.

Vocalion Arranges Radio Recitals

Co-operation with Broadcasters Has Proved Beneficial

THE Aeolian Company likewise lists itself among those talking machine and record manufacturers who, far from placing obstacles in the way of their artists' cooperation with broadcasting stations, assist in placing them on the air.

H. B. Schaad, Secretary of the Aeolian Company made it plain that no unfavorable influence upon the Aeolian business has been noted and that in consequence, cooperation with broadcasters has been determined upon as the present policy of the company. Many prominent artists who have made Vocalion records or Duo-Art reproducing piano rolls have been heard on

the air not only through their records and rolls, but personally.

"Of course," explained Mr. Schaad, "should we find that radio had a detrimental effect upon our business, we would change our policy entirely. Any business man would do that, and I do not doubt that if necessary, if the situation became severe enough, the entire phonograph industry would unite in fighting any menace that radio might develop. It might even bring the matter to the attention of the authorities in Washington, because of course no industry can be allowed to put another industry out of business, and governmental protection can be obtained for that."

The Aeolian attitude is very much similar to that of the others, namely, that the publicity value of radio far offsets any small amount of injury that might be done to the sales of records, instruments or machines. It is a fact that the company has been able to trace very definitely the sale of a number of Duo-Art pianos because of the use of these instruments in broadcasting studios.

Mr. Schaad has a novel idea regarding broadcasting: It is entirely too good. By that he means, too much music is transmitted. It is his idea that music should not be given by radio more often than three times a week, with sacred music on Sunday. More music than that tends to satiate the public—they get so much music that



Rosa Raisa, leading dramatic soprano of the Chicago Opera Co., has been heard by the radio audience through the broadcasting of operas by KYW. She is an exclusive Vocalion artist, and as the Aeolian Company is willing to have its singers appear personally in the broadcasting studios, you may hear her again from time to time

they become tired of it and do not want music in any other form or from any other source, and in fact even become tired of music by radio.

"Give the public not more than they want, but just a little less, enough to whet their appetites," is the summary of Mr. Schaad's theory. Such a policy he feels would have much more effect in stimulating the demand of the public for music of all kinds than the present practice of having music in the air almost continually.

VOCALION

The publicity value of radio broadcasting far offsets any damage it may do. Personal appearances of Aeolian Vocalion artists in broadcasting studios, the playing of their records, and of Duo-Art reproducing piano rolls, all are held to assist the sales of those instruments, records and rolls. In fact, it is definitely known that a number of Duo-Art pianos have been sold as a result of persons hearing them by radio.

"A little less music," enough to whet the public's desire and not enough to fill it, is the Aeolian company's only suggestion for improvement in broadcast programs. It has assisted its artists in arranging radio performances.

Radio Aids Okeh Sales

Popular Players Broadcast in Person

"RADIO has a very beneficial effect on the sale of phonograph records," said Otto Heinemann, president of the General Phonograph Corp., maker of Okeh records, and also manufacturer of talking machine parts such as motors and tone arms. Mr. Heinemann leaned back in his chair with a contented smile.

"People who hear the latest hits by radio of course want to hear them again, and they do not want to have to wait until they are sent out again by a broadcasting station. They want to be able to play them at will. And so they go out and buy the records of those hits, and especially the records made by the artists who have played those hits by radio.

"That is why we have been making all possible arrangements to have our artists broadcast the latest song and dance hits by radio. We know that it

helps the sale of records. There is no doubt about it at all.

"The broadcasting stations have been most generous in cooperating with us, welcoming our artists, and even in many cases announcing that they are Okeh artists. This is very beneficial indeed. I think radio is now a very important factor in the sale of new records."

Of all the phonograph record executives interviewed by THE WIRELESS AGE investigator, Mr. Heinemann was the most enthusiastic, and the most positive.

"How about the sale of phonographs: has radio injured that branch of the business?" he was asked.

"Yes, I suppose it has done so in various sections. However, no one can say how many sales have been lost—and no one can estimate at all how many sales of records have been gained,



Sophie Tucker sang the song "Kiss Me by Wireless" into fame, to the delight of the publishers, the radio audience, and the makers of Okeh records. Okeh says she can broadcast freely

16. on the other hand. It is impossible to estimate the net result."

The company is studying the situation with very great care, because of this contrasted effect of radio broadcasting upon the business, as it sees that effect. Its parts business is an important one, supplying as it does a large volume of phonograph components to assemblers and repairers of machines. Anything that cuts down the sale and use of phonographs naturally would be felt in that section of the General Phonograph factory.

Reports from the Okeh dealers are somewhat mixed. Certain dealers seem to be worried slightly by radio, and others to be sure that it is helping their sales. Mr. Heinemann spoke of a dealer who has made a conspicuous success in New York's East Side. "The population down there," he pointed out, "is almost exclusively Jewish. Those people have commer-

cial minds, not mechanical minds. All they want to do is listen to a phonograph. They are not interested in the mechanics of radio. They don't know anything about turning dials, and they don't want to know. That dealer tells me that radio has not the slightest effect down there, and it is the same in all sections of the city where there is a large Jewish population. In other parts, however, where the boys are all experimenting with radio, perhaps a lot of money is being spent on parts

OKEH

"People who hear the latest song and dance hits by radio want to hear them again, without waiting to get them from a broadcasting station. So they buy the records. The personal performance of Okeh artists in broadcasting stations has been a great stimulant to the sale of their records."

that otherwise might go for records."

That eventually the company may undertake the manufacture of radio receiving sets is evident from the name "General Wireless Co." in small type on the office door, below the General Phonograph name. But the Wireless company, so far, is one in name only, and represents an incorporation under that title in order to protect the name "General Wireless" as a running-mate to General Phonograph. When all conditions seem suitable the company will market a receiver, probably of the loud-speaker type, but at present that seems to be far in the future.

In the meantime, Okeh artists are readily available to broadcasters for personal performances. Such cooperation is enormously valuable, it is considered, much more so than the playing of Okeh records by radio.

Enthusiastic cooperation—that is the Okeh spirit toward radio.

Edison Artists Have Been Aided in Broadcasting

Company Likes to Have Its Talent Spread Before the Public

"WE are not at all concerned about radio competition," said A. H. Curry, general manager of Thomas A. Edison, Inc. "We have seen no effect on our business, in fact our volume of sales this year is running 100 per cent. over the same period last year. But I attribute that increase to the use of new merchandising methods for Edison machines.

"The Edison company," Mr. Curry went on to explain, "is not very keen

EDISON

No restriction is placed on the appearance of Edison phonograph musicians in broadcasting stations; in fact, from time to time they have been assisted in making arrangements with various broadcasters.

"Radio and the talking machine are two separate things, and they do not compete, but rather supplement each other's fields of activity." Co-operation is of mutual benefit.

about the matter of exclusive contracts with its artists, the policy being to let the quality of Edison reproduction speak for itself." Mr. Curry even stated that he was perfectly willing to have Edison artists make records for other machines, feeling that comparison of the quality of the records cannot but prove beneficial to the Edison.

"While no definite campaign has been undertaken, the company has in a few instances aided its artists to get on the air through radio. It appreciates the enormous publicity value to be obtained in this way, and it has called the attention of its performers to the advantages of radio broadcasting.

"It seems to me that radio and talking machines are two separate things, and that they do not compete, but rather supplement each other's fields of activity," explained Mr. Curry. He analyzed the situation as follows:

The owner of a radio set has to take what happens to be in the air at the

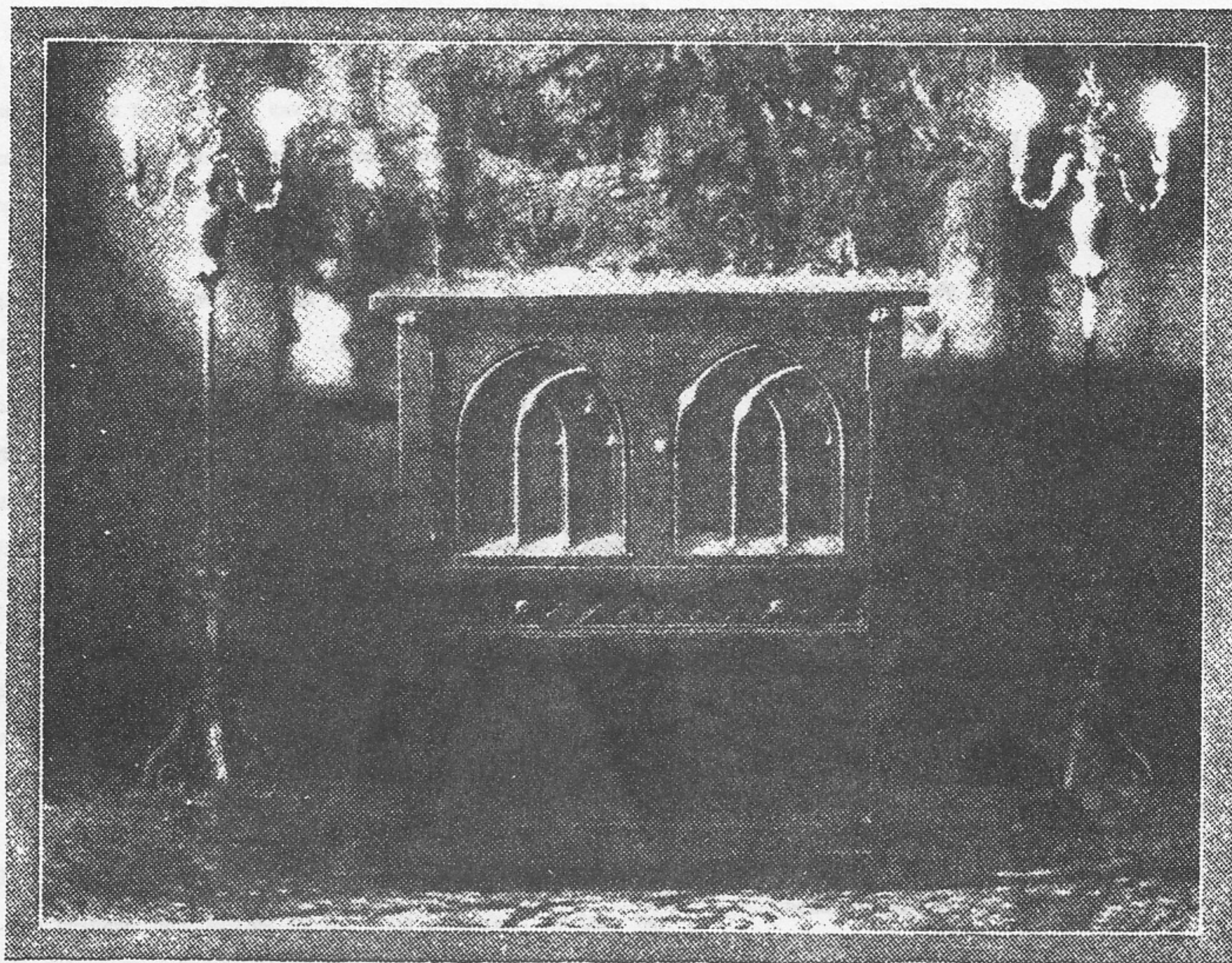
time that he tunes in, and cannot build up his own program while the owner of a talking machine can have at any moment as much variety as the extensiveness of his record library permits. In view of that fact, the Edison company feels that radio's field is more in the line of the reporting of current news, the transmission of speeches and addresses, and the description of current events such as boxing bouts and baseball and football games, rather than the transmission of music. It is in the direction of a reportorial agency, and as a forum, that Mr. Curry expects radio to develop.

The Edison company, like all the others, or rather its executives, have examined very carefully the possibilities and performances of various receiving sets, both of the commercial type and those assembled by Edison experts for the purpose of test, and its conclusions therefore spring from experience with radio receivers as well as from a study of the reactions of Edison dealers and users.

Some few dealers, as a matter of fact, are reported to have considered the installation of radio departments, but the company is a keen believer in specialization. While it places no obstacle in the way of the dealer running his own business in the manner that he may feel is best, it has told inquiring members of its dealer body that without doubt their experience with radio would not prove satisfactory, and that specialization in Edison phonographs is the best policy.



Anna Case, of operatic fame and a most popular American singer, makes Edison "re-creations"—and Edison is glad to have her sing for the radio



RADIO CAN BE BEAUTIFUL AS WELL AS MUSICAL



HE Lyradion is the most versatile musical instrument ever built; it is a high-powered radio receiving set from which music, lectures, news and market reports flow in never-ceasing variety.

It is a reproducing phonograph possessing a perfection of natural tone that adds to the recorded selection—the actual personality of the artist.

The secret of the Lyradion's power and sweetness lies in the wonderful Seabrook Amplifying horn which is made of clay composition, that, having no vibrating properties of its own, can neither add to nor detract from the selection broadcasted or recorded.

Radio can not depend for its future upon ear phones, tin horns or loose batteries and wire strewn over the floor, any more than the phonograph could have survived as a musical instrument under such conditions.

The Lyradion is a piece of furniture—that will match any home—radio or

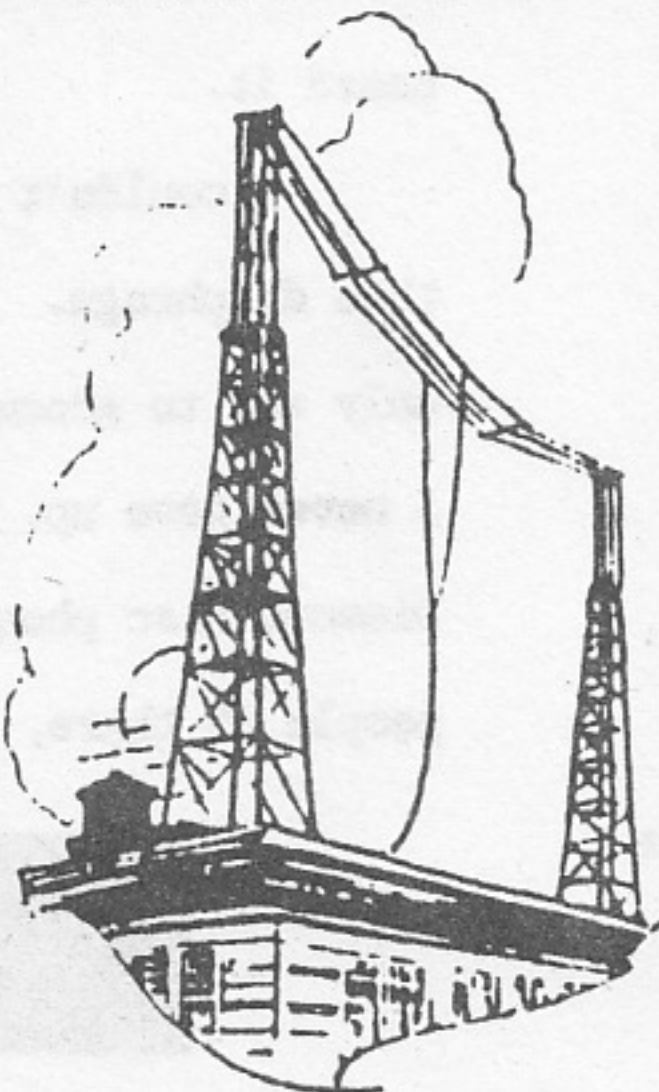
phonograph are heard perfectly through the same horn by a roomful of friends—all connections are enclosed.

When winter comes—and evenings are long—"tune" the Lyradion to Chicago, Detroit, Newark, Schenectady, Atlanta or Kansas City—extend your family circle to include the nation.

Hear music before unknown to you—hear grand opera—dance to distant orchestras—become acquainted with new personalities—all by Radio—all with no cost after you own the instrument and all within your own home.

Let us tell you more about the Lyradion—the newest and most marvelous instrument ever known for home entertainment—a beautiful catalog will be mailed upon request.

Lyradions from \$250 to \$1100.



An interesting companion to the Wireless Age series is this early and unusual radio-phonograph combination advertised in the December, 1922 Atlantic Monthly. While the major companies avoided such a marriage, some independents such as Lyradion evidently explored the new field. Reader Gary Mattscheck, who furnished the ad, wonders if any readers have ever seen Lyradion combinations.

LYRADION MANUFACTURING CO., MISHAWAKA, IND.

Lyradion

BLIND OBSESSION

MY LIFE WITH THE EDISON DIAMOND DISC

by Bob Waltrip

I encountered my first Diamond Disc phonograph when I was about seven years old, which was nearly a half century ago. We were visiting my mother's family in Oklahoma. One afternoon, her brother drove into the yard with a big red wooden thing in the back seat of his car. I knew at once that it was something magic. He unloaded the phonograph and set it onto the front porch. There seemed to be hundreds of big thick black records. I knew instinctively how to operate the Edison, and I spent the remainder of the day playing it. There were little people inside!

That was the beginning of my life-long love affair with this particular phonograph, and its recordings. When I was a teenager, I was able to buy a little Sheraton model, with a decapitated stylus, and one record; "Snow Deer," sung by Ada Jones and Billy Murray. It was at that point that I started trying to improve the sound of the Diamond Disc. I also became interested in piano tuning, and I learned piano tuning and sound box restoration conjointly. The diaphragm in the Diamond Disc reproducer is like a grand piano soundboard. All of the rules apply to both. They must be light-weight, but strong. They must be acoustically neutral, with their period of vibration lower than the vibrations that are in music. They must be strong in the middle, and weak at the edges. They must be crowned upward, to meet the down-bearing of the strings in a piano or the floating weight in a reproducer.

As time went by, I was able to acquire different types of phonographs. I eventually bought a big C-250 Laboratory Model Diamond Disc machine. I gradually found ways to improve the sound of all other reproducers, but the Diamond Disc eluded me. In the beginning, I restored the original diaphragms by disassembling them completely, stripping the old shellac from the layers of rice paper, then refinishing the paper and reassembling. They were okay, but the music sounded compressed and un-resonant, compared to a Victrola that is playing acoustic recordings. I believe that it was meant to sound dead, because Edison's hearing was over-sensitive to resonant sound; "ringy" sound. Edison designed the Diamond Disc so that it would conform to his defective hearing. I determined to brook the challenge of beating Edison at his own game. I wanted to make the Diamond Disc come alive, and refinishing the original diaphragms would never do it. I started experimenting with making my own diaphragms, and I made them out of everything from balsa wood to baking pans. They never gave me the sound that I wanted to get.

Through the help of George Copeland, I discovered styrofoam as a material for making diaphragms for the Diamond Disc reproducer. But

what kind of styrofoam? I experimented with every type that I could find, including egg cartons. Finally; Eureka!

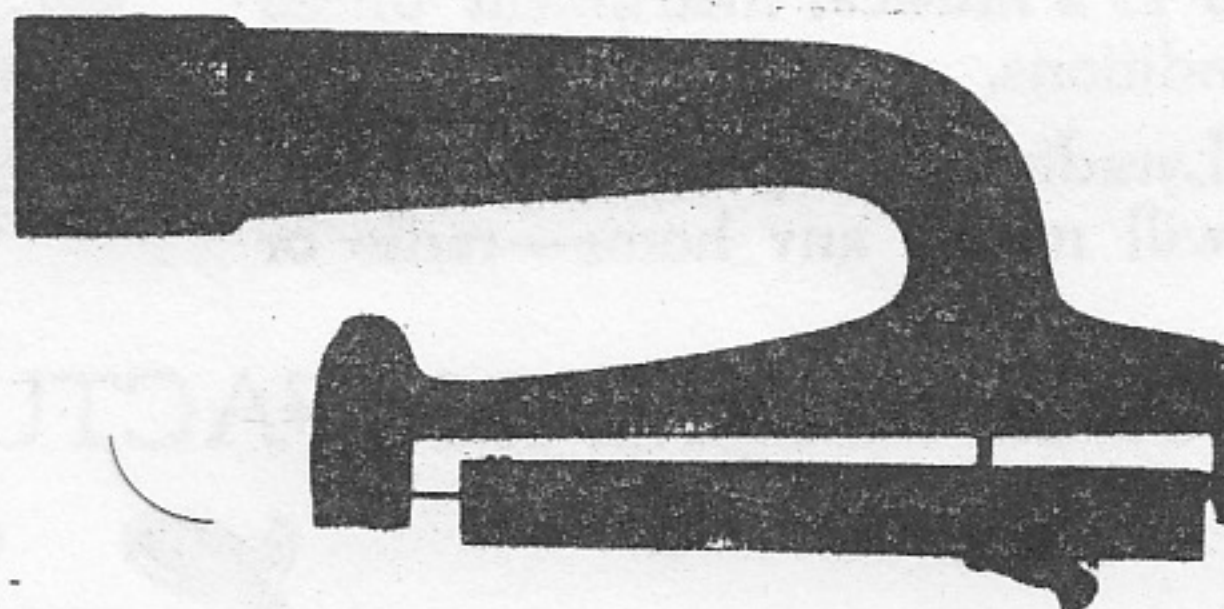
The styrofoam that had the best properties was in the form of yellow trays, upon which meat was packaged at my local supermarket. The market sold me several hundred trays, and I started experimenting with the shape of my diaphragms. Here, too, I made every kind that I could think of.

I haven't the remotest spark of scientific knowledge, and all of my experiments are empirical. By guess and by gosh. "How would it sound if I made the diaphragm this way? Horrible." By error and travail, I finally made a good-sounding diaphragm, but the bass wasn't strong enough. I knew from restoring lateral reproducers that good bass response depends upon having very little air space behind the diaphragm. Ah ha! In the Diamond disc reproducer there is a lot of space between the top of the flat diaphragm and the inside of the cup. Would it be possible for me to mold the styrofoam into the shape of the cup, so that it would no longer be flat on top, but it would be extremely close to the cup, all the way up to the throat? Apparently not. I tried and failed, time after time.

Things come to me slowly, if they come at all. I finally achieved my goal by making a tool out of an old cup, mashing the styrofoam into the cup, then heating the cup with a torch. That did the trick. The heat allowed the styrofoam to re-shape itself into the shape of the inside of the cup, and then to hold that new shape. The diaphragm was now perfect. All of the bass that was on the record was now coming out of the horn.

My "Waltrip Supreme" Diamond Disc reproducer diaphragm is more or less flat on the bottom, but domed on the top. The original Diamond Disc diaphragm weighs $1\frac{1}{2}$ grams. My Diamond Disc diaphragm weighs one third of a gram. It plays with absolute fidelity, good volume, low surface noise, and no record wear. Moreover, the sound is resonant. Thomas Edison would absolutely hate it. I love it, and so do others who have heard it.

I couldn't possibly count the hours that I have spent developing this diaphragm. It was crazy of me to do so, yet it was worth it. The only way to accomplish something is to keep trying. I am now glad that I never gave up. I have never lost my child-like fascination with the Diamond Disc phonograph and its recordings. There are still little people in there, and now they sound just wonderful.



* * * * *

Bob Waltrip may be reached at: 1821 Ave. "I" Place
Apt. #11, Levelland, TX 79336-6228.

Louis Kaufman, 88*Violinist, concertmaster for film*

BY REUTERS

LOS ANGELES - Violinist Louis Kaufman, one of the most recorded violinists of this century, died of congestive heart failure at his home here Wednesday, his publicist said. He was 88.

In a career that spanned nearly seven decades, Mr. Kaufman made more than 125 major recordings of the classical repertoire and was heard as concertmaster in more than 400 movie soundtracks between 1934 and 1948.

Born in Portland, Ore., Mr. Kaufman was sent to New York in 1918 to study with Franz Kneisel at the Institute of Musical Art. He won the Loeb Prize in 1927 and the Naumburg Award in 1928.

In 1934 he was hired to do the violin solos for the movie "The Merry Widow." It was the first of many assignments in Hollywood, including being concertmaster for "Gone with the Wind" in 1939. He moved to Paris in 1948 and returned to the United States in 1958.

Los Angeles Times

DECEMBER 26, 1993

RADERMAN, Sally (Sarah Kreindler) a native of San Francisco, born on March 17, 1912, she was a resident of Leisure Village, Camarillo. A professional musician all her life and a concert violinist as a child, she performed in the early days of radio, at MGM and Universal Studios, and with many entertainers. A member of the Ventura County Symphony for many years; concertmaster of the Ventura Community Orchestra and the Moorpark Community College Orchestra; former concertmaster of Simi Valley Community Orchestra, she was a Life-member of Musicians' Union Locals 6 and 47.

Widow of Lou Raderman; loving mother of Marisa (Lew) Samuels of Walnut Creek; grandmother of Lisa Samuels of Boulder, Colorado, Jeremy (Terrie) Samuels of Truckee, and Adrienne Samuels of Paris, France and great-grandmother of Bailey Ann Samuels, Sarah Michelle Samuels, and Reiney Marie Samuels of Truckee.

Memorial services are pending. Donations to the American Cancer Society, the American Heart Association, or to the charity of your choice. **Pierce Brothers Griffin Mortuary, Camarillo**

OBITUARIES**Raymond Scott, 85, a Composer For Cartoons and the Stage, Dies**

By WILLIAM GRIMES

Raymond Scott, a jazz composer, pianist, band leader and inventor whose music found its way into dozens of Warner Brothers cartoons, died yesterday in the Country Villa Sheraton Nursing Home in North Hills, Calif. He was 85 and lived in Van Nuys, Calif.

The cause was pneumonia, said Irwin Chusid, the director of the Raymond Scott Archives in Hoboken, N.J.

Mr. Scott, whose original name was Harry Warnow, was born in Brooklyn to Russian immigrants. His father was an amateur violinist who owned a music shop. Mr. Scott played piano from an early age but planned to study engineering at Brooklyn Polytechnic Institute. His older brother, Mark, a violinist and conductor, steered him to the Institute of Musical Art (later renamed the Juilliard School) by offering to pay his tuition and buying him a Steinway grand piano.

Songs of Quirky Humor

After graduating from the institute in 1931, he was hired as a pianist for the CBS Radio Orchestra, which his brother conducted. When not performing, he composed quirky comic tunes, with evocative musical effects, like "New Year's Eve in a Haunted House," "Dinner Music for a Pack of Hungry Cannibals" and "War Dance for Wooden Indians."

In late 1936, he changed his name to Raymond Scott and formed a six-man jazz group (he insisted on calling it a quintet) that performed his compositions and achieved considerable popularity for two years. In the 1940's Mr. Scott led several of his own orchestras.

In 1943, Carl Stalling, the music director of Warner Brothers, began incorporating Mr. Scott's evocative mu-

sic into the "Looney Tunes" and "Merrie Melodies" cartoons. His quintet's music from the late 30's is now used as background music for "The Ren and Stimpy Show" on Nickelodeon.

Mr. Scott composed the music for the 1946 Broadway show "Lute Song," composed and performed music for films, and led the band on the television program "Your Hit Parade" from 1950 to 1957.

Early Synthesizer

In the late 1940's, he turned his hand to inventing electronic instruments, such as the Karloff, a machine that imitated sounds like kitchen noises, the sizzle of a frying steak, or a cough. Another of his inventions was the Clavivox, a keyboard instrument that imitated the sound of the human voice. He also created an early version of the synthesizer.

In the 1970's, Berry Gordy Jr., who had seen some of Mr. Scott's electronic instruments, hired him to head the electronic music division of Motown Records. After retiring in 1977, Mr. Scott continued to experiment with electronic instruments.

His best-known compositions were recently released by Columbia on "The Music of Raymond Scott: Reckless Nights and Turkish Twilights."

Mr. Scott's first two marriages, to Pearl Winters and the singer Dorothy Collins, ended in divorce.

He is survived by his third wife, Mitzi; three daughters, Carolyn Makover of Fairfield, Conn., Deborah Studebaker of Los Angeles, and Elizabeth Adams of Watervliet, N.Y.; a son, Stanley, of Mamaroneck, N.Y., and 10 grandchildren.

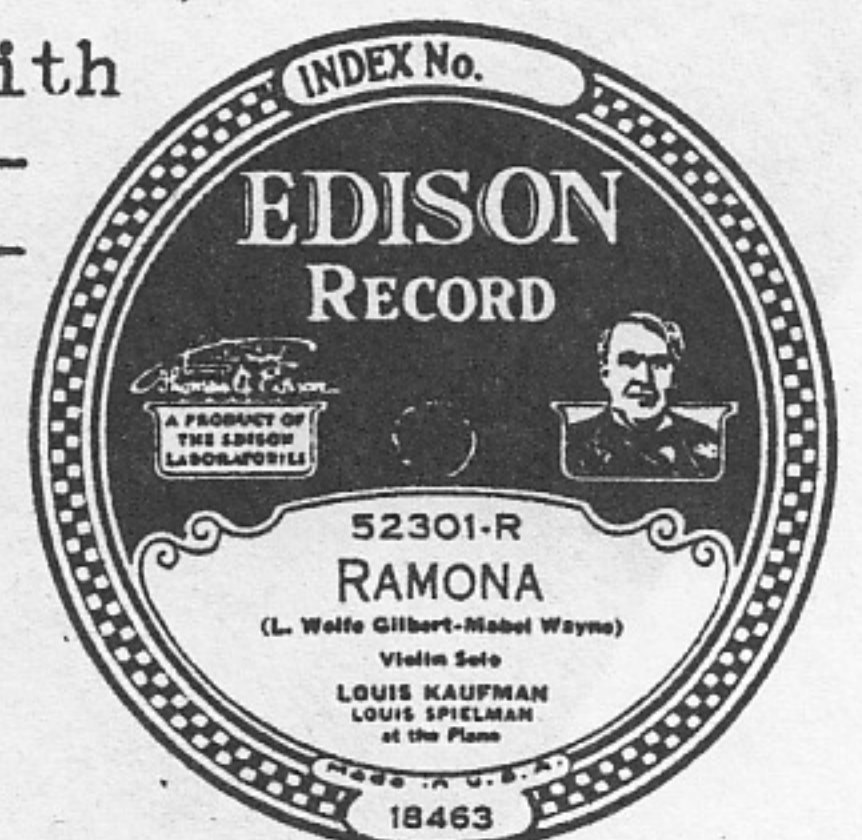
Notes

Raymond Scott first appeared on the Master label and then Brunswick in 1937, although he may have done some studio work earlier.

Louis Kaufman had a brief career with Edison in 1928 (including a cylinder of "Ramona"). For more information, see Tom Vendetti's article in issue #82.

Sally Raderman's husband Lou was discussed in our last issue.

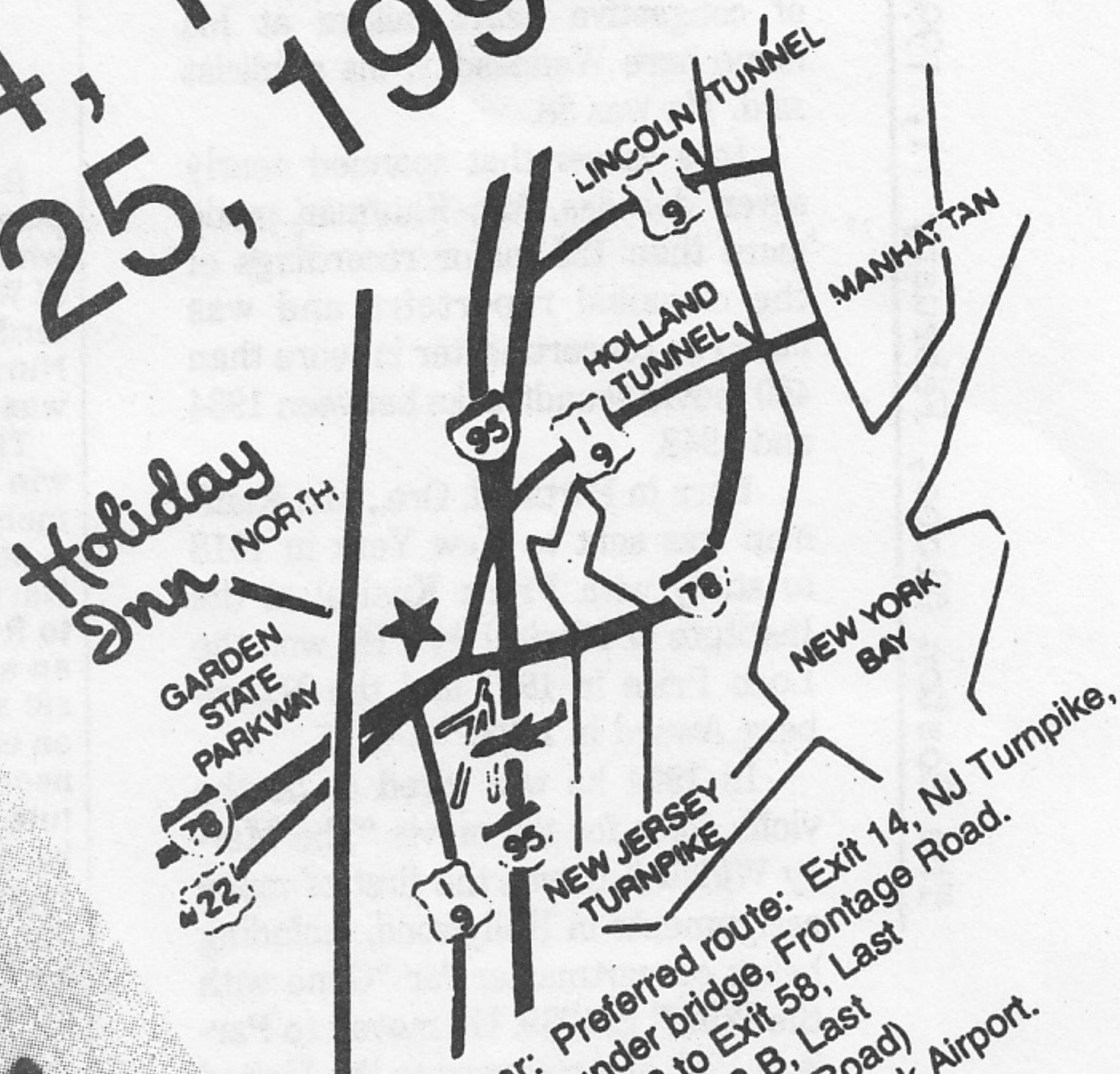
Our thanks to Bill Bryant, Warren Hartsook and Ken Sweeney.



Largest one-day show and sale of vintage
phonographs, music boxes and automated
instruments in the United States.
Parts. Records. Memorabilia. Repairs.
Buyers from five continents have
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... come see why!

Newark Int'l Airport Sunday, April 24, 1994 Sunday, Sept. 25, 1994

8 am to 4 pm



By car: Preferred route: Exit 14, NJ Turnpike,
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Exit Before Toll; to Exit 58 B, Last
Exit Before Toll; to Frontage Road)

By plane: Arrive Newark Airport.
Use the courtesy phone to Holiday
Inn North for free pick-up.
By bus from NYC: NJ
Transit #300, Air Shuttle,
to Newark Airport. Use
the courtesy phone
to Holiday Inn North
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**Holiday Inn North
Frontage Road Exit, Interstate 78**

For further information, contact:
Lynn Bilton
Box 536
Hartville, OH 44632
(216) 628-7407; (216) 758-5001

wanted

WANTED: Old hillbilly 78 R.P.M. records by Blue Sky Boys, Jimmie Rodgers, Vernon Dalhart, Carter Family, Bill Cox, many others. Will trade records from my lists for above wants. (See my "Country for sale" ad in this issue). Also want old Dobro guitars, mandolins, autoharps, banjos, guitars, etc. Harvey H. Fink, P.O. Box 156, Johnson Creek, WI 53038.

HELP! COLLECTOR OF MILITARY (CONCERT) BAND and wind and percussion solos, duets, etc. is in last stages of compiling Victor Company catalogue. Needs many records. Send lists with prices or ask for lists of wants. Need 7", 8", 10", 12", 14" sizes. Particularly need "Consolidated Talking Machine", pre-dog "Eldridge Johnson", Monarch, DeLuxe types and educational. Also seek other labels: American, 7" Berliner (all performers), Columbia, Brunswick, Busy Bee, Climax, Cort, D & R, Diamond, Edison, Emerson, Federal, Gennett, Lakeside, Leeds, Little Wonder, Lyric, Marconi Oxford, Pathé, Puritan, Rex, Silvertone, Star, Zonophone, etc. Cylinders too. Write: Frederick P. Williams, 8313 Shawnee Street, Philadelphia, PA 19118.

RUTH ETTING!!! Anything pertaining to and picturing Ruth Etting that I do not have. Seeking musical short subjects ("talkies"), photographs, sheet music, radio magazines, theatre playbills, posters, stereopticon viewcards, etc., featuring Ruth. Russell Wilson, 14 Reynolds Drive, Wallingford, Connecticut 06492-3934.

IRISH, GREEK, SPANISH, CALYPSO, TURKISH, UKRAINIAN, and other varieties of ethnic 78s sought, paid for, traded for and cared for, once they come to live at this address: Richard Spottswood, 6507 43rd Ave., University Park, MD 20782.

Wanted: Cylinder Record - "I'm On My Way to Reno." No trades. I just want to purchase a copy. Thanks. Charlie Stewart, 900 Grandview Ave., Reno, Nevada 89503.

Gramophone needle tins wanted - specialist collector. Any makes/quantity, particularly American/Canadian tins. Many swaps/sales. 2 IRC's/\$2 - illustrated catalogue (8 page). Lambert, 24 Churchway, Weston Favell, Northampton, England NN3 3BT.

WANTED: Cylinders of accordion and concertina players. Artists: Frosini, Kimmel, Prince, Wyper and others. Thank You. Hakan Widar, Lektorsvägen 11, 1tr, S-43250 Varberg, Sweden. Phone 46.340.75912

BUYING CHILDREN'S 78-RPM RECORDS, all labels in original covers or picture discs. Also Vogues. Peter N. Muldavin, 173 W. 78th St. #5-F, New York, NY 10024.

Always buying opera, violin, and piano 78's, cylinders and Edison DD's. Call me on 908-273-8837.

Evan Williams records wanted. Any condition. Reasonable prices only please. Bryan Sale, #1 West Princeton Cir., Lynchburg, VA 24503. (804) 846-4051.

Wanted - Political cylinders, discs; phonographs - parts or whole; top securing nut for long box type "Camera" phonograph (Swiss made); Sarah Bernhardt and Josephine Baker records. Ed Chalpin, FAA/EMB, PSC Box 002, APO AE 09724.

Wanted - EMERSON crank-up phonographs and parts, Emerson 6", 7", and 12" records. Also any Emerson related items, such as literature, record dusters, etc. Also want a Victor VTLA. Thanks. Herb Rhyner, 123 Columbus Place, Roselle Park, NJ 07204

wanted

Wanted: Odd labeled cylinder record containers (with or without the record). Eg. Bulldog, Bacigalupi, Colonial, Medico-Phone, U.S. Grand Opera, Berger, Norcross, Crystol, Juno, Markona, Microphonograph, Russell, Phenix, Lioret, LeCahit, Hugens y Acosta, AICC, Duval, and local dealers. Top prices paid. Dale Monroe-Cook, 740 So. Lyman, Oak Park, Illinois 60304. Or (708) 848-3779.

Wanted: Edison cylinder phonographs, Fire-side cases, reproducers and Regina music boxes in any condition. Also antique wall and candlestick telephones and parts for same. Herbert Krapf, 360 Vincent Ave., Lynbrook, NY 11563.

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WANTED: SING A SONG/WITH YOU DEAR IN BOMBAY by Abe Lyman's California Orch. w/vocal by Chas. Kaley, 1925 (Brunswick 2912). Also Edison cylinder #9651 - THERE'S A GIRL IN THIS WORLD FOR EVERY BOY, ETC. Kathy Allison, 1552 South Street, Coventry CT 06238-3222.

WW II servicemen's "Talking Letters" by Gem Razors, Pepsi, USO, Red Cross, Wilcox-Gay, Packard-Bell, etc. Also any articles or clippings on this wartime program or collectors who have these discs. Ned Connors, 29 Allen Avenue, Barrington, RI 02806. 401-246-0164.

Berliner & Zonophone machines and parts wanted. Charlie Stewart, 900 Grandview Ave., Reno, Nevada 89503.

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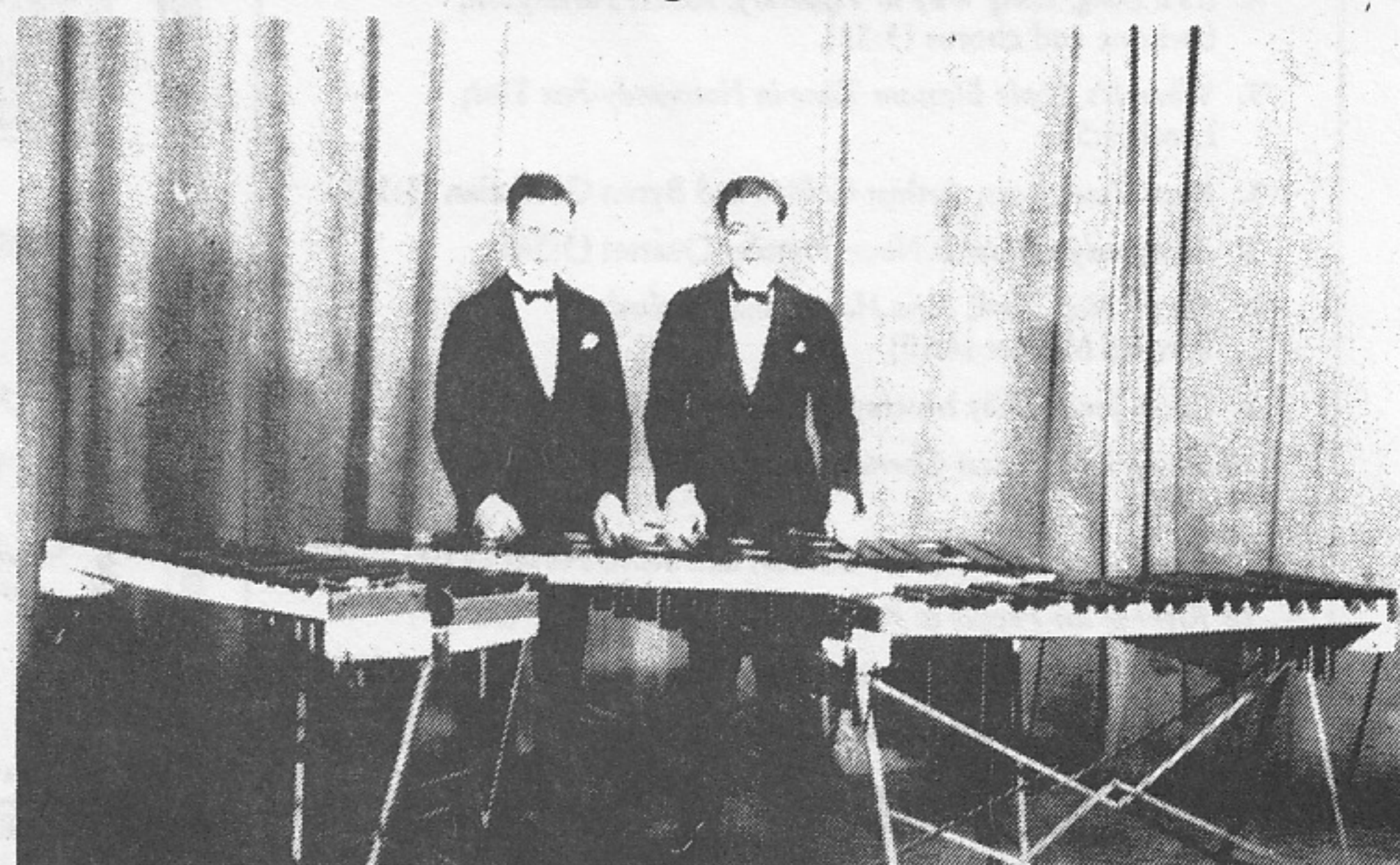
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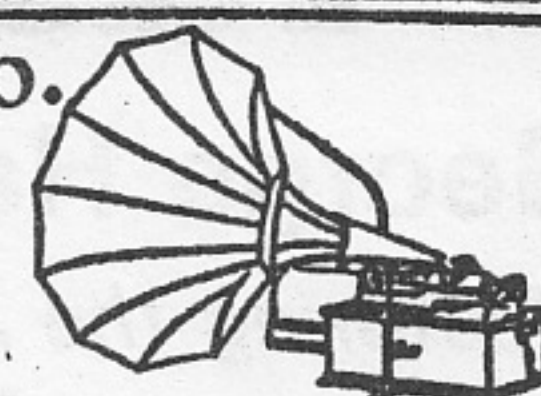


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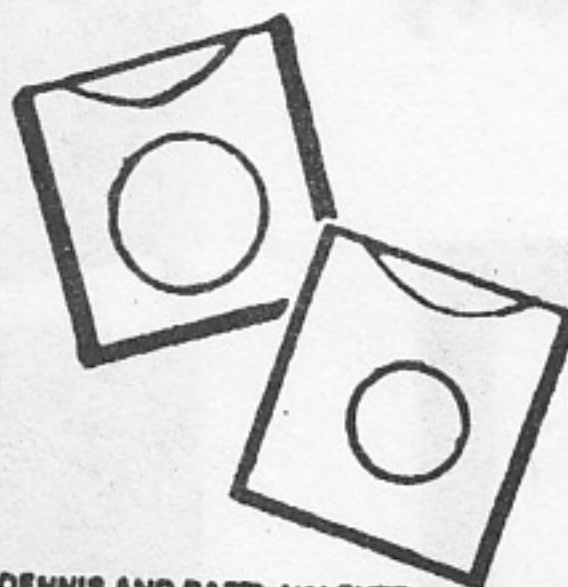
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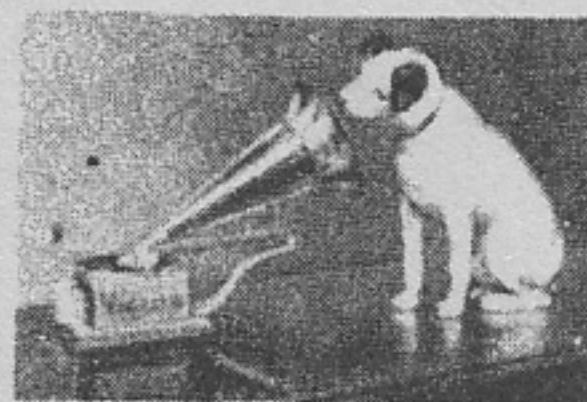


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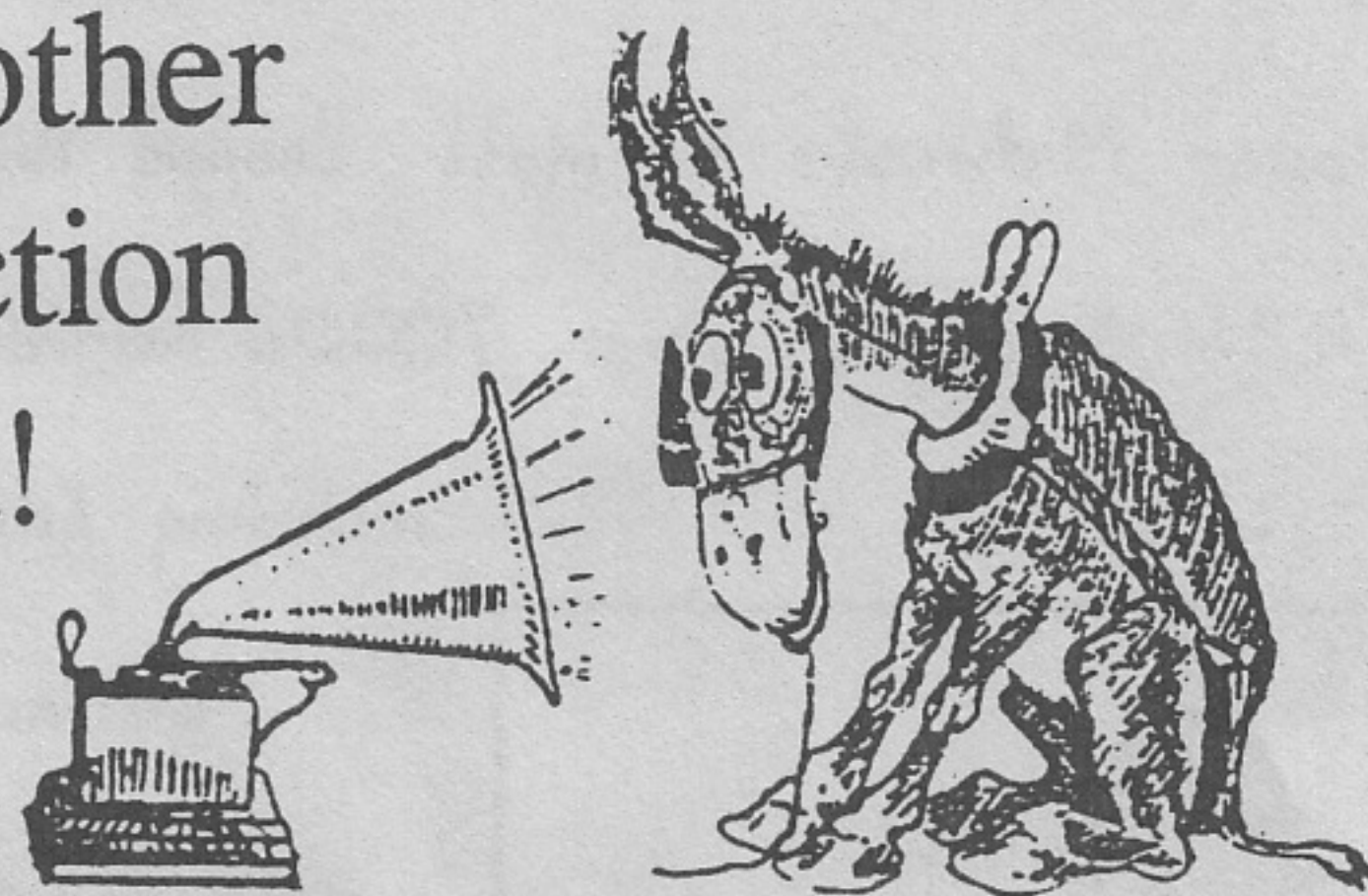
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